

COLONNA

THE DREAM  
OF  
POLIPHILUS

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Reproductions of the  
Woodcuts in the Dream  
of Poliphilus (Hypnerotomachia Poliphili)  
printed at  
Venice by  
Aldus in  
1499.

A NEW EDITION.

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REPRODUCED FOR THE DEPARTMENT OF SCIENCE AND ART  
IN PHOTO-LITHOGRAPHY BY W. GRIGGS—1893.

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*Colonna, Francesco*

# THE DREAM OF POLIPHILUS.

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FAC-SIMILES OF ONE HUNDRED AND SIXTY-EIGHT WOODCUTS

IN

"HYPNEROTOMACHIA POLIPHILI"

(VENICE, 1499.)

*WITH AN INTRODUCTORY NOTICE, AND DESCRIPTIONS,*

BY

J. W. APPELL, PH.D.,

*An Assistant Keeper in the South Kensington Museum.*

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A NEW EDITION.

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REPRODUCED FOR THE DEPARTMENT OF SCIENCE AND ART IN PHOTO-LITHOGRAPHY  
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## THE DREAM OF POLIPHILUS.

### I.

THE name of Poliphilus sounds agreeable to lovers of old Italian books, and to true connoisseurs of the decorative art of the Renaissance. That extraordinary allegorical and architectural romance<sup>1</sup> by the art-loving Dominican Fra Francesco Colonna, "*Hypnerotomachia Poliphili*," is by no means among the rarest of fifteenth century books; but it has always been highly prized by collectors on account of the numerous spirited woodcuts which adorn it, and of its fine execution in other respects. The enthusiastic Dr. Dibdin, in his *Bibliographical Decameron* (vol. i. p. 194), calls the Dream of Poliphilus an "enchanting book"; and in the *Bibliotheca Spenceriana* (vol. iv. p. 163) he says: "Everything in it conspires to charm the tasteful collector. . . Ornamental capital initials, arabesque ornaments, classical compositions of figures, designed and cut in wood, with equal elegance and felicity, a fine round Roman letter, worked in the best manner of the Aldine press—all these embellishments, executed upon paper of a beautiful tint, and fine substance, delight the eye and gratify the judgment of the *virtuoso*."

The precious first edition of the *Hypnerotomachia* (The Strife of Love in a Dream) was printed at Venice by Aldus Manutius in 1499 (in folio), and bears the title—*Hypnerotomachia Poliphili, ubi humana omnia non nisi somnium esse docet, atque obiter plurima scitu sane quam digna commemorat*. At the end, *Venetis Mense decembri*. M. ID. in aedibus Aldi Manutii, accuratissime. There are 234 leaves, without pagination. The text is divided into two books (signatures a—z, and A—F), the first comprising four-and-twenty, the second only fourteen chapters. Notwithstanding the Latin title, the book is written in Italian, but in a curious and obscure Italian. The foundation of the language is said to be Lombardic Italian, but it is mixed with Latin and Greek words, and has been compared with the "learned phrase" of the Limosin student whom the noble Pantagruel encounters without the gate of Orleans, a comparison which is, however, a little exaggerated.<sup>2</sup> Presumably the romance was first written in Latin. Leonardo Crasso, of Verona, "*artium et juris Pontificis consultus*," had it printed at his expense, and dedicated it in a Latin address to Guidobaldo, Duke of Urbino.

The book contains 172 woodcuts, some of them occupying the whole page. These excellent cuts form undoubtedly the most attractive and most valuable feature of the *Hypnerotomachia*, and are much appreciated by artists. But it is not known by whom they were designed or engraved; and we can only say that they belong to the Venetian school. In days less critical than our own, it was even maintained by some that these woodcuts were executed after designs by Raphael, who was not more than sixteen years old when the book was printed, not to speak of other reasons against such an assertion; by others they were ascribed to Giovanni or Gentile Bellini; and Andrea Mantegna, Bartolommeo and Benedetto Montagna, father and son, Carpaccio,<sup>3</sup> and Giovanni Buonconsiglio, of Vicenza, have all been successively mentioned as the designers. It has also been said that Francesco Colonna himself illustrated his architectural and amorous dreams, although in some instances the illustrations do not altogether agree with his text. More recently, we have heard of a so-called Master of the Dolphin—an unknown artist living at Venice about the end of the fifteenth century, who designed the printer's mark of Aldus, the anchor and dolphin, and who is supposed to have not only illustrated Poliphilus, but a pretty large number of other Venetian books besides.<sup>4</sup> To Eugène Piot is due the discovery of this Master of the Dolphin. Another French art-critic, Benjamin Fillon, thinks it possible that some pupil of the Mantuan sculptor and medallist Sperandio, if not Sperandio himself, may have been the illustrator.<sup>5</sup> And according to a later conjecture of William Bell Scott, "the much-admired and much-written-about illustrations to the *Hypnerotomachia*" are by the Bolognese goldsmith and engraver (worker in niello) Peregrini (da Cesena?), "who must," argues Mr. Scott, "in later life have taken up his abode in Venice and become associated with Aldus Manutius, Gregorius, and other printers in that active age of typography."<sup>6</sup> Mr. Scott's conjecture is, however, by no means the latest; for Friedrich Lippmann has since suggested Jacopo de' Barbari as illustrator of Poliphilus.<sup>7</sup> There is no actual proof for any of these assertions, some of which

<sup>1</sup> The art-historian Fiorillo, in his remarkable essay on the *Hypnerotomachia*, calls it "*den architectonischen Roman*." (Kleine Schriften, Göttingen, 1803, i. 153.) "C'est à bien parler le roman de l'architecture," says Eugène Piot. (Le Cabinet de l'Amateur, 1861-63, p. 362.)

<sup>2</sup> "Le fond du langage est un Italien Lombard. Mais l'auteur y mêle tant de mots écorchez, les uns du Grec, les autres du Latin, qu'il semble proprement, comme dit Antoine Augustin dans son Dialogue XI. *des médailles et inscriptions*, ne parler aucune langue connue. C'est sans exagération un Italien plus étrange que n'est le François de l'écolier Limosin dans Rabelais." La Monnoye, in the *Ménagiana*, Paris, 1715, iv. 69.

<sup>3</sup> At a London sale in March 1889 an un mutilated copy of the first edition, bought by Mr. Quaritch at the price of eighty pounds, was still described as being illustrated "with the woodcuts after designs by Carpaccio."

<sup>4</sup> "Le Maître aux Dauphins." Le Cabinet de l'Amateur, par Eugène Piot, 1861-63, pp. 352-365.

<sup>5</sup> "Le Songe de Poliphile," by Benjamin Fillon, in the "Gazette des Beaux-Arts," 2nd series, vol. xix. (1879), p. 539, et seq. This article has been re-issued, under the title—"Quelques mots sur le Songe de Poliphile," Paris, 1879. 34 pp. in 4to.

<sup>6</sup> "The Artist of the *Hypnerotomachia Poliphili*, 1499," by William B. Scott, in the "Athenaeum" of March 27th, 1880. See also an article, signed "P," in the "Athenaeum" of April 10th, same year.

<sup>7</sup> Lippmann, The Art of Wood-Engraving in Italy in the fifteenth century, English edition (London, 1888), p. 126, seqq.

are most unfortunate. Moreover, it has been thought that in these woodcuts the hands of two different artists may be traced.<sup>1</sup>

A second edition of Poliphilus was issued in 1545—*La Hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno. Dov' egli mostra, che tutte le cose humane non sono altro che sogno: & doue narra molt' altre cose degne di cognitione. Ristampato di novo, et ricorretto con somma diligentia, à maggior commodo de i lettori. In Venetia, M.D. xxxv.* At the end, *In Vinegia, nell' anno M.D. XLV. In casa de' figliuoli di Aldo.* (Folio, 234 leaves, without pagination.) The woodcuts are the same as in the first edition, with the exception of a few that have been re-engraved, and are of an inferior execution (e.g., Nos. 6, 7, 8, 20 and 21 of our fac-similes.) The text is printed in the same type, but the fine woodcut initial letters are wanting.

## II.

Poliphilus has met with considerable favour among a certain class of readers in France. There are sundry French versions, the first of which was printed in 1546—*Hypnerotomachie, ou Discours du songe de Poliphile, deduisant comme Amour le combat à l'occasion de Polia. Soubz la fiction de quoy l'auteur monstrant que toutes choses terrestres ne sont que uanité, traicte de plusieurs matieres profitables, & dignes de memoire. Nouuellement traduit de langage Italien en Francois. A Paris Pour Jaques Kerver aux deux Cochetz, Rue S. Jaques. M.D.XLVI.* At the end of the book, *Imprimé pour Jaques Kerver marchand libraire iuré en l'universite de Paris, par Loys Cyaneus.* (Folio. 157 numbered leaves, and 7 leaves without number, including the title-page.) The dedication to the "Conte de Nantheuil le Haudouyn, Messire Henry de Lenoncourt," &c., is subscribed by Jean Martin, the translator of Serlio's first two books on architecture, and other Italian works, who also appears as the author of the interesting address to the reader. But Jean Martin was only the editor of this rather free version, and had at the request of the well-known bookseller Jacques Kerver revised the manuscript. The translator's name is unknown. He is said to have been a French Knight of the Order of Malta—"un gentilhomme vertueux, et de bon savoir."

The French illustrator of this impression is as little known as the Italian artist to whom the woodcuts in the Aldine edition are due. These French cuts have, however, been attributed to Jean Goujon, or Jean Cousin, and also to Etienne Delaulne. Copies in reality of the original illustrations, they differ from them in spirit and character, as well as in some of the details: they are clever and not wanting in vivacity, but cannot be compared with the originals for grace, simplicity, and purity of outline. It has been remarked that the figures are "almost uniformly too tall—a fault, the reverse of that which has been said to attach to those in the Aldine impression,"<sup>2</sup> and the nymphs of the French artist are certainly very unlike the stout and somewhat short Venetian damsels in several woodcuts of the editions of 1499 and 1545.

A second edition of the French Poliphilus, containing the same number of leaves and the same woodcuts, followed in 1554. It was printed for Jacques Kerver by Marin Massellin, with an address to the reader, in Latin, by Jacques Gohory, on the verso of the title-page. A third edition, printed for the same bookseller by Jehan le Blanc, was issued in 1561; and a fourth, published by Matthieu Guillemot, and edited by the hermetic philosopher and author of "Le Moyen de Parvenir," François Béroalde, Sieur de Verville, made its appearance in 1600, under the title—*Le Tableau des Riches Inventions couuertes du voile des feintes Amoureuses, qui sont representees dans le Songe de Poliphile, desvoilees des ombres du Songe, & subtilement exposees par Beroalde. A Paris. Chez Matthieu Guillemot, au Palais, en la gallerie des prisonniers. . . . 1600.* (In 4to.) This is in effect only a reprint, with slight alterations and some additional matter, of the translation edited by the worthy Jean Martin. The illustrations are likewise the same as in the former impressions, but there is a cabalistic frontispiece, engraved on copper.

Poliphilus was re-introduced to the French reader in a modern translation, or rather paraphrase, by Jacques Guillaume Legrand, a Parisian architect of some repute, which appeared under the title—*Songe de Poliphile, traduction libre de l'Italian, par J. G. Legrand, architecte des monuments publics. Paris (Leblanc), de l'imprimerie de P. Didot l'aîné. An XIII.=1804.* (2 vols., 228 and 217 pp. in large 18mo, without plates.) Of this version the famous Bodoni, of Parma, issued a fine reprint in 1811 (2 vols. in 4to, also without plates), dedicated to Murat's wife, the sister of Napoleon—"S. M. Marie-Annunciade-Caroline, Reine des Deux-Sicules."<sup>3</sup>

A "poor abridgment" of Poliphilus, which preceded Legrand's version, is mentioned by Cicognara (Catalogo ragionato dei libri d'arte, vol. i. p. 112) and Ebert (Bibliographical Dictionary, English translation, vol. iii. p. 1452)—*Les Amours de Polia ou le songe de Poliphile, traduit de l'Italian.* Paris, 1772 (30 pp. in 12mo); but we are not able to state whether this is the short extract made by Mirabeau, which is indeed a mere erotic trifle.<sup>4</sup>

<sup>1</sup> Ilg, Ueber den kunsthistorischen Werth der Hypnerotomachia Poliphili, Wien, 1872, p. 94.

<sup>2</sup> Dibdin, Bibliotheca Spenceriana, iv. 164.

<sup>3</sup> See Renouard, Annales de l'imprimerie des Alde, 3me édition, p. 22.

<sup>4</sup> Mirabeau's extract appeared first in a periodical publication, "Le Conservateur" (Paris, 1756-61). It was reprinted in his "Recueil de Contes" (Londres, 1780), under the title—*Songe de Poliphile.* Mirabeau says of the Hypnerotomachia: "C'est un amas indigeste d'érudition sacrée et profane, qui forme le plus étrange contraste. La Liturgie et la Mythologie y sont sans cesse entremêlés. . . . Au milieu de cette ridicule bigarrure, on a recueilli quelques traits, qui ont paru pouvoir former un conte agréable à lire."



Lately, Claudius Popelin has accomplished the difficult and laborious task of a literal rendering of the entire work. His translation, with an introduction occupying 237 pages, and numerous annotations, was published during the years 1880-83, under the title—*Le Songe de Poliphile, ou Hypnerotomachie de Frère Francesco Colonna, littéralement traduit pour la première fois, avec une Introduction et des Notes, par Claudius Popelin. Figures sur bois gravées à nouveau par A. Prunier. Paris, Isidore Liseux.* (2 vols. in 8vo.) The woodcuts are skilfully copied from the French edition, but unfortunately in reduced size.

A quaint old English version, neither faithful nor complete, appeared in the Elizabethan age, under the following title—*Hypnerotomachia. The Strife of Loue in a Dreame. At London, Printed for Simon Waterson, and are to be sold at his shop, in S. Paules Church-yard, at Cheape-gate. 1592.* (104 leaves in 4to, with woodcuts.) The initials "R.D." are subscribed to the dedication, which may be fairly assumed to stand for Robert Dallington;<sup>1</sup> but there is no notice whatever that the work had before appeared in another language. The concluding chapter contains the triumph of Vertumnus and Pomona. The woodcuts, copied from the original, are not numerous, and are of coarse execution. This English Poliphilus has become extremely scarce. It is in the Bodleian Library at Oxford, but not in the British Museum nor in the great libraries on the Continent; the collection of rare and costly books formed by the late Mr. Henry Huth, however, can boast of a copy, and M. Claudius Popelin was so fortunate as to obtain from a London sale another one, which he describes in his introduction.

H.D.'s imperfect version can only be considered as an odd literary curiosity. But in these days of reproductions and reprints it has also been brought to light again; it has been included in Mr. Nutt's "Tudor Library," accompanied with an interesting introduction by Mr. Lang—*The Strife of Love in a Dream, being the Elizabethan version of the First Book of the Hypnerotomachia of Francesco Colonna. A new edition, by Andrew Lang.* London, 1890. (Large 8vo. xvii and 248 pp., with 29 woodcuts, copied from the edition of 1499.)

### III.

The author of the *Hypnerotomachia*, Fra Francesco Colonna, who concealed his name, seems to have been little known to his contemporaries. He was undoubtedly a man of an indefatigable mind, who possessed a considerable store of learning, and made a special study of the books of Vitruvius. Born at Venice about 1433, he became at an early age a friar of the order of St. Dominic. From 1455 to 1472 we find him in the convent of the Dominicans at Treviso, teaching rhetoric and languages, and afterwards at the University of Padua. During his last years he lived in the convent of San Giovanni e San Paolo in his native city, where he died in 1527, being then over ninety years old. It has been suggested that in his younger days he travelled in Greece and in the East. The buildings and monuments which he describes at such great length are, however, quite imaginary—architectural phantasms; and it assuredly cannot be maintained that he had anywhere seen similar remains of the ancient world in the course of his travels.

### IV.

At Treviso, on the first of May in the year 1467, Poliphilus (or rather Polifilo, that is, the lover of Polia) having fallen asleep under the shade of some trees, is visited by his dream—this dream, "fantastic and bizarre beyond all other dreams, and surely much longer than any ordinary dream." He wanders through wild solitudes, reaching at length a narrow and silent valley where his attention is rivetted by ancient edifices and monuments of amazing dimensions and marvellous construction, diffuse technical descriptions of which, occupying pages upon pages, are given. He beholds pyramids and obelisks, mysterious temples with beautiful gates and columns, altars and fountains, and architectural fragments in profusion. He rambles through crypts filled with sepulchral monuments bearing enigmatic devices (erroneously described as hieroglyphics), epitaphs (which read like parodies of ancient inscriptions), and other sculpture. He enters the wonderful palace of the gentle and sage Queen Eleuterylida, who entertains him at a sumptuous feast—which royal feast affords our author an opportunity of describing to his heart's delight the most magnificent vessels and ornaments, some of them resembling those which were actually displayed at the banquets of Italian princes of his day. Afterwards he meets the "high empress of his soul," his golden-haired Polia, but without recognising her for a time. They both come to a lovely verdant spot where four splendid triumphal processions, in honour of the great Jupiter and his loves, with centaurs, elephants, unicorns, and panthers, pass before their eyes. Later on, they are conducted into the Temple of Venus, and, under the protection of the high priestess, take part in some strange ceremonies; and finally are carried in Cupid's gay bark, rowed by six fair nymphs, to the island of Cythera. The pleasure-grounds of this enchanted island, their bowers, and even the artificial flower-beds and box-trees clipped into various shapes, as well as the buildings, are fondly and minutely described. The lovers are now happily united, after

<sup>1</sup> Sir Robert Dallington (1561-1637), in 1624 appointed Master of Charterhouse, and knighted in the same year, had travelled in Italy. (Dictionary of National Biography, xiii. 399.) He was educated at Cambridge; in the third chapter of his version of Poliphilus he speaks of the sound of "the tower bell of Saint John's Colledge in the famous Vniuersitie of Cambridge."

having followed as captives the triumphal car of Cupid, and been admitted to the presence of the great goddess of Love (called the "Sancta Venere" and "Diuina Matre.") They also see the Tomb of Adonis at the sacred Fountain of Venus. Here the First Book ends.

In the Second Book, Polia and Poliphilus, in order to satisfy the curiosity of the nymphs in whose company they are reposing among the flowers at the fountain, relate the adventures of their love. At last, our hero is awakened by the song of the nightingale; and with a sigh he realises the truth that his Polia has vanished, and his dream is over.

## V.

Polia appears in the visions of Poliphilus as his guide and oracle, the wondrous wise interpreter of the mysteries and inscriptions in some of the temples and tombs, "but the mysteries are," as Dunlop remarks, "not always the clearer for her interpretation." Who was Polia? Was there once such a young lady living, or is she but a creature of Francesco Colonna's imagination? The latter seems not unlikely; and we believe that the supreme love of our author was in truth classical antiquity. It has been related that Colonna described under an allegorical disguise his passion for a charming nun who was fated to die young. Some say her name was Ippolita, and thus derive the fictitious name Polia—Ippolita—Polita—Polia. According to others, her name was Lucretia. She was, we are told, a daughter of Francesco Lelio, a patrician and jurisconsult of Treviso, and niece of the bishop Teodoro Lelio, who took the veil in that city, after having been attacked by the plague, which really did break out at Treviso in 1464 and 1466. In the first chapter of the Second Book, Polia herself tells the nymphs that her name is Lucretia, giving at the same time a long and wearisome account of the origin of her native city, and of her far-descended and illustrious family. She also relates how Poliphilus first saw her in the flower of her age, and instantly fell in love with her: she was sitting on the terrace of her palace, whilst her companion with tender care combed her long golden hair (which, no doubt, was after the fashion of Venetian beauties of the period dyed with chemical substances, and exposed to the ardent "rays of Phoebus," in order to dry.) We must, however, not forget to mention that the names of Columna (or Colonna) and Polia are gathered from the initial letters to the thirty-eight chapters of the romance, which form the following line,

POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT.

The discovery of this acrostic appears to have been made as early as the year 1512.<sup>2</sup>

## VI.

Fra Francesco Colonna's art-romance, containing such a strange mixture of sensualism and pedantry, must have excited more perplexity than admiration. There are some Italian, French and German writers who speak more or less in commendation of it—the Venetian architect Tommaso Temanza (*Vite dei più celebri architetti e scultori Veneziani*, vol. i. pp. 1–53); Domenico Maria Federici (*Memorie Trevigiane sulle opere di disegno*, vol. i. pp. 98–108); Vincenzo Marchese (*Memorie dei più insigni pittori, scultori e architetti Domenicani*, vol. i. pp. 332–346);<sup>3</sup> Sérour d'Agincourt (*Histoire de l'art*, vol. i. pt. iii. p. 87); Quatremère de Quincy (*Encyclopédie méthodique*, vol. i. pt. ii. p. 718); Johann Dominicus Fiorillo, the art-historian of Goettingen, and lately, Albert Ilg, of Vienna. On the other hand, we find Francesco Milizia (*Memorie degli architetti antichi e moderni*, vol. i. p. 179)<sup>4</sup> and Tiraboschi among those who take a decidedly unfavourable view of the book. The latter describes it as an obscure medley of fable, history, architecture, antiquities, mathematics, and many other things. "Certain persons," says he, "who admire a work the more the less they understand it, have fancied that they could perceive in it a full summary of human knowledge."<sup>5</sup> The French writer Bernard de La Monnoye goes so far as to pronounce the *Hypnerotomachia* to be the most tedious and the most extravagant species of romance than can be imagined.<sup>6</sup> And in later times, probably very few have had courage enough to peruse the whole of this confused work; the descriptions of the author being incredibly lengthy and monotonous, and his allusions to incidents of Greek and Roman mythology and history endless, and mostly very forced and pedantic.

But if the Dream of Poliphilus displays little or no merit as a romance, it nevertheless is a work full of curious details for the architect, and suggestions for the ornamentist; and it is also of great interest as an evidence of the current of thought and feeling in Italy during the fifteenth century; for it shows in a striking manner the ardent love of classical antiquity which animated Italian scholars of that age.

<sup>1</sup> History of Fiction, 3rd edition, p. 398.

<sup>2</sup> Charles Nodier has taken the supposed love story of Francesco Colonna as the subject of the last tale which he wrote, a pleasing, but slight little work. It appeared in the "Bulletin de L'Ami des Arts" of 1843, and was reprinted under the title—"Franciscus Columna, dernière nouvelle de Charles Nodier, extraite du Bulletin de l'ami des arts, et précédée d'une notice, par Jules Janin." Paris, 1844, in 12mo.

<sup>3</sup> English translation, by C. P. Meehan, Dublin, 1852, i. 282–294.

<sup>4</sup> English translation, by Mrs. E. Cresy, London, 1826, i. 201.

<sup>5</sup> Storia della Poesia Italiana, ripubblicata da T. J. Mathias, Londra, 1803, ii. 277.

<sup>6</sup> "Le songe de Poliphile est une espèce de roman le plus ennuyeux, et le plus extravagant, soit pour la conduite, soit pour le style, que l'on puisse imaginer." La Monnoye, in the *Ménagiana*, iv. 69.

# A DESCRIPTIVE LIST OF WOODCUTS

IN THE

## DREAM OF POLIPHILUS

(*"Hypnerotomachia Poliphili," Venice, 1499.*)

THE following pages contain brief descriptions of 168 woodcuts in the Dream of Poliphilus, reproduced by the photo-lithographic process from the first Aldine edition. They have been prepared in order that the fac-similes may not to many appear as a collection of unintelligible and extravagant, though beautiful, designs; and those readers who may wish to know something more about Francesco Colonna's singular romance, are referred to the annotated literal French translation by Claudius Popelin. We have found this translation helpful. We must, however, also acknowledge that we are much indebted to Albert Ilg for the valuable hints he gives in his ingenious treatise on the Hypnerotomachia, although some of our explanations differ from his.

1.—Poliphilus entering, "with great feare, into a darke obscure and unfrequented wood" (as the old English version of 1592 hath it.) He wears a round skull-cap upon his richly curled head, and has the lower part of his long gown tucked under his right arm.

2.—Poliphilus, who has emerged from the dark wood, is kneeling by the side of a rivulet, and upon the point of refreshing himself from its waters, when his attention is suddenly arrested by a wondrously sweet song.

3.—Poliphilus sleeping under a tree; in the background wooded hills. This woodcut is marked .b. in the right hand corner at the bottom.

4.—Poliphilus surrounded by remains of classical antiquity—a richly ornamented fragment of an architrave, a corslet, a Corinthian capital, and the base of a column. Behind Poliphilus, near a group of palm-trees, we see a ferocious wolf which, however, will soon fly from him. In the foreground, a lizard and some plants.

5.—A huge pyramidal temple, of white Parian marble, with 1410 steps, dedicated to the Sun; it is surmounted by a marvellous obelisk of Syenite, with a winged female figure at the top, holding a cornucopia in her right hand, and with her robes floating in the air. This figure is made so as to turn with the slightest breeze.

6.—A colossal and large-winged bronze horse, upon a pedestal, with charming little genii climbing upon its back or tumbling down from it.

7 and 8.—The two ends of the pedestal of the bronze horse; one decorated with a garland of marjoram and ferns, the other with a garland of orpine. The inscriptions are—*Deis Ambiguis dedicatus*, and *Equus infelicitatis*.

9.—One of the sides of the pedestal of the bronze horse, with a relief of two-faced youths and nymphs dancing. The front-faces of these dancers are supposed to be laughing, the back ones weeping.

10.—The other side of the pedestal. A similar representation. A young man, in the costume of a Roman warrior, crowned with a wreath, distributes flowers among the young couples, which another youth is plucking for him.

11.—Saddle-cloth of the elephant (No. 12), with inscription in Greek and Arabic, meaning—Labour and Industry.

12.—A "mighty huge" elephant of black stone, with gold and silver dots. Upon the large back of this prodigious animal is placed an obelisk of verde-antique.

13 and 14.—Two sarcophagi, the covers decorated with scales, surmounted by the nude figures of a King and Queen.

15.—A cut representing so-called hieroglyphics; among these devices is a decorated casket of great elegance.

16.—An ancient gate of wonderful construction, which is minutely described in the text. In the right and left corners of this woodcut are the medallion busts of a man and woman in antique drapery.

17.—The terrified Poliphilus flying before the dragon.

18.—Emblematic devices.

19.—Architectural frame, part of a marble fountain, with two Corinthian pilasters; in the tympanum, a laurel-crown encircling a vase out of which two birds are drinking. (In the original this frame encloses a relief representing a sleeping nymph and satyrs.)

20.—Poliphilus meeting five nymphs.

21.—A weather-cock, with a genius blowing a trumpet.

22.—Part of the second fountain.

23.—The third fountain, with groups of harpies and griffins. The figures of the three Graces crown the whole. They hold in their hands large cornucopias from which, as well as from their breasts, water does "spin out like silver twist."

24.—Ornament of a frieze, composed of two somewhat full-bodied but gracefully moving genii, dolphins terminating in foliage, vases with masks placed upon them, and two winged angels' heads in the corners; in the centre, the skull of a sacrificed bull, its horns entwined with laurel-branches.

25.—View of a panelled wall in the Queen's palace, with a throne-chair and benches. The panels between the pilasters are tastefully decorated with foliage, encircling medallions within which the names of the planets are inscribed.

26.—Poliphilus rendering homage to the gentle and most excellent Queen Eleuterylida, who is seated on her high and magnificent throne; the ladies of her court are ranged on both sides. Upon the back of the throne are the figures of two naked youths, with their hands resting on their hips, standing in a proud posture, just—remarks Ilg, in his treatise on the Hypnerotomachia, p. 101—as the artist may have seen courtiers in attendance on a prince.

27.—Medallion in the canopy above the Queen's throne. Within a closely twisted wreath the bust of a youth draped in a chlamys, with a nimbus round his head; below, an eagle with laurel-branches.

28.—A richly ornamented tripod: it deserves particularly to be noticed for its exquisite beauty and purity of style.

29.—Basin of gold, upon wheels.

30.—Tripod, with three naked boys standing upon a pedestal supported by lions' feet.

31.—Another splendid vessel, surmounted by a coral-tree. Coral was frequently used in decorative works of this period.

32.—A large and magnificent vessel of the noblest shape and decoration, with a shrub of gold, and water spouts. It rests upon a single wheel, and is twice as high as the tall straight nymph who draws it into the festive hall. This splendid piece has been considered to be the flower of all the ornamental designs in Poliphilus.

33.—The triangular obelisk of the mystic Trinity. At the base are three sphinxes, female figures, with horns of plenty, and so-called hieroglyphics.

34.—Cameo, set in an oval frame of pearls, representing Jupiter, with a cornucopia in his right hand, and the flame of lightning in his left. At his feet are the vanquished giants. The god occupies a throne, very much like those upon which the enthroned Virgin is pictured by old Italian masters.

35.—Architectural frame, surrounding an emblematical (so-called hieroglyphic) piece of sculpture. A woman seated upon a stool, stretching out her left leg, and holding in her left hand a tortoise, whilst her right foot is resting on the ground: she holds in her right hand a pair of wings. This emblem is intended to express the following sapient precept—Temper hastiness by keeping seated; check sloth by rising up. (*Velocitatem sedendo, Tarditatem tempera surgendo.*)

36.—Another architectural frame, with an emblematic circular bas-relief, representing two half-length figures of winged genii holding an apple between them. (*Medium tenere beati.*)

37.—Poliphilus in a rocky place conducted by two nymphs to the three gates, which are cut in the living rock, with the inscriptions—*gloria dei; mater amoris; gloria mundi* (repeated also in Greek, Hebrew, and Arabic.)

38.—Poliphilus meeting at the gate the venerable matron, followed by her six young female attendants.

39.—Poliphilus receives the crown and palm-branch, fixed upon a sword, from the hand of another matron, of large frame and severe mien.

40.—Poliphilus among the nymphs; the flight of Logistica.

41.—Poliphilus embraced by the nymph.

42.—Poliphilus looking through the bower while his mistress Polia is approaching at a distance.

43.—Poliphilus and Polia retreating from the bower.

44.—Triumphal car, ornamented with reliefs. The relief on the right shows the princess Europa and her maidens crowning the herd with flowers.

45.—Relief on the triumphal car. The Rape of Europa.

46.—Reliefs on the front and back of the triumphal car. On the front is represented Cupid shooting at the stars in heaven, to his right and left groups of wondering bystanders. The relief on the back shows a grave-looking and hoary king, with sceptre and crown, upon his throne. This figure is intended for Jupiter. Mars stands before him, and accuses Cupid of having rent his impenetrable breast plate. Jupiter holds in his right hand a tablet, inscribed *Nemo*, above Cupid's head, thus intimating that there is nobody who can resist the god of love.

47 and 48.—The triumph of Europa—the first of those beautifully designed processions, in honour of the great Jupiter, which form one of the most interesting and splendid features of the Hypnerotomachia. The triumphal car is drawn by six centaurs, their heads crowned with oak-leaves. The first two pairs of these are blowing large bronze horns (cornua) and straight trumpets (tubae); the two nearest the car are bearing antique vases. Three goodly nymphs are carried upon the backs of the centaurs, the first of them playing the Greek double flute (diaulos),



the second the viola, and the third beating the tambourine. On the top of the car we see the figure of Europa seated upon her gentle bull. There is a joyous crowd of maidens, walking by the side of the car, and carrying laurel-branches, standards, and trophies.

49.—Two reliefs on the car belonging to the Triumph of Leda. To the left, Leda lying-in, waited upon by four female servants. To the right, the two eggs presented to her husband, Tyndareus, King of Sparta, by the waiting-women.

50.—Relief on the same triumphal car. The King and three women offering upon their knees the two eggs in the Temple of Apollo at Delphi. From one of the eggs are rising two stars; from the other a flame—an allusion to the Dioscuri and their sister Helen. Two priests of Apollo are standing on the right. A tablet bears the ambiguous answer of the oracle—*Uni gratum mare, Alterum gratum mari*.

51.—Reliefs on the front and back of the car belonging to the Triumph of Leda. One represents Cupid tracing with his golden arrow figures of animals upon the vault of heaven, whilst the wondering people are looking up; the other, the Judgment of Paris.

52 and 53.—The Second Procession. The Triumph of Leda. Six white elephants are drawing the triumphal car; and there are again nymphs playing upon musical instruments, and an accompanying crowd. Upon the car we see Leda and the swan, but Leda is not represented in the style of ancient art.

54.—Reliefs on the car belonging to the Third Procession, the Triumph of Danaë. In one compartment, Acrisius, the King of Argos and father of Danaë, kneeling before the statue of the god of prophecy (Apollo.) In the other, the strong tower in which Danaë is to be shut up in course of erection. (It is here being built of stone, although the ancient poets speak of a brazen tower.)

55.—Scenes from the story of Perseus, the son of Jupiter and Danaë. He is seen receiving the mirror from Athena, and also sheathing his sword after having struck off the head of Medusa. In the background is Pegasus, the offspring of Poseidon and Medusa, on Mount Helicon, and under his hoof the Hippocrene is gushing forth.

56.—Three reliefs on the front and back of the triumphal car. The first relief represents Venus and Mars who have just extricated themselves from the net in which they were caught by Vulcan. The angry Venus has taken hold of Cupid, and plucked some feathers from his wings. Mercury appears to protect the crying little god against the violence of his mother. The second relief shows Jupiter on his golden throne, and Mercury before him with Cupid, whom the great father of the gods is comforting. In the third relief we see Cupid darting his "mischievous arrow" at the starry sky, from which drops of gold are raining.

59 and 57.—Third Procession. The Triumph of Danaë. The triumphal car is pompously drawn by six fierce unicorns.

58.—The first two reliefs on the fourth car (Festival of Bacchus)—Jupiter appearing before Semele as the god of thunder; her child, the new-born Bacchus, put into a bath.

60.—Jupiter commits the infant Bacchus to Mercury. In the same compartment, Mercury is carrying the child to the nymphs of Mount Nyssa in Thrace, who bring him up in a cave.

61.—Venus and Cupid before the tribunal of Jupiter. Psyche, with the fatal lamp in her right hand, is present. In another compartment appear Jupiter, as the lord of heaven, and Cupid.

62.—Relief of a large and precious vase carried upon the fourth triumphal car (Festival of Bacchus.) Jupiter standing upon an altar; a chorus of seven nymphs—the Heliades, who are already changed, more or less, into trees—incline themselves before him.

63.—The second relief of the same triumphal car. A charming vintage scene. A group of little genii are joyously employed in gathering the grapes, around the stout young Bacchus whose head is entwined with two serpents; others busy themselves about a large wine-jar.

64 and 65.—The Fourth Procession. Festival of Bacchus. The triumphal car is drawn by six panthers; upon it stands a richly decorated and tall vase (see Nos. 62 and 63), out of which springs up "a green flourishing vine." Old Silenus on his ass rides behind, but rather unsteadily, and supporting himself with both hands; and after him is led a goat adorned for a sacrifice. Nude Bacchantic women, their heads wreathed with vine or ivy-leaves, and bearing in their hands thyrsus-staves and trophies, accompany the car.

66.—Triumph of Vertumnus and Pomona. The car is drawn by four satyrs; Vertumnus, an elderly figure, with flowers in his lap, his left hand raised, as if in the act of blessing, and Pomona, holding a cornucopia in one hand, and a branch of fruit in the other, are seated upon it. A crowd of nymphs is walking alongside the car; the foremost plays the lyre, the next one blows the tuba; their companions are bearing trophies of fruit and flowers and gardeners' implements; and two half-nude female figures, girt round their hips with leaves, and carrying branches of fruit, bring up the rear.

67—70.—Allegorical representations of the Four Seasons, reliefs in architectural frames. 67.—Spring. Venus, a draped figure, with waving hair. Holding in her left a branch of flowers,

she casts with her other hand some flowers into a fire which is flaming in a brazier. Cupid, with his bow and arrow, stands beside her, and three doves are flying up. 68.—Summer. Ceres, with a naked boy, holding ears of corn in his hands, at her feet. 69.—Autumn. The lusty God of Wine, with a horn of plenty in his right hand, and bunches of grapes in his left, and a ram near him. 70.—Winter, figured as Jupiter Pluvius.

71.—The Worship of Priapus, with nineteen female and five male figures, surrounding the terminal figure of this divinity. In the middle of the foreground is an especially fine group of priestesses, sacrificing an ass. (In the original copies this famous woodcut, which occupies the entire page, is usually torn, or disfigured by ink.)

72.—Section and ground-plan of the temple, described by Poliphilus—a rotunda, with a cupola, in the style of the early Renaissance.

73.—A graceful piece of ornament. A nude female half-figure, with wings terminating in foliage.

74.—A lamp of globular shape, hung in chains.

75.—Crowning of the lantern of the cupola, with bells.

76.—Scene in the Temple of Venus. A procession of seven virgins, with solemn and measured steps approaching the altar of Love. They carry a lighted taper, a ritual book, sacred vessels, and a mitre, after the Christian manner. At the altar stand the high priestess, and Poliphilus and Polia, the latter with a lighted torch in her right hand.

77.—The torch of Polia extinguished in the altar, which resembles a fountain with its cover kept open.

78 and 79.—Continuation of the ceremony in the Temple of Venus. In No. 79 are seen two virgins, one of them offering two swans—birds sacred to Venus—the other carrying in a basket a pair of doves for sacrifice.

80.—The altar in the Temple of Venus.

81.—85.—Continuation of the ceremony in the Temple of Venus. No. 84 represents the miracle of the roses. The rose-tree, laden with flowers and fruit, is rising out of the altar, and from its branches doves are fluttering upwards. The virgins have prostrated themselves. In No. 85 Poliphilus and Polia are receiving the fruits of the miraculous tree from the hands of the high priestess.

86.—Poliphilus and Polia entering the ruins of the Temple Polyandron, in which the unfortunate lovers are buried. This is an ideal view of antique ruins, with lofty arches and columns. On the right hand side an obelisk is rising among luxuriant trees and bushes. A low wall in the foreground seems to belong to some ancient baths.

87.—92.—An obelisk, and five reliefs, with emblematical (so-called hieroglyphic) devices; four of them are within medallion frames.

93.—Fragment of an architrave; in the tympanum, the broken sculptured figure of a bird, and an ancient lamp. The frieze bears an inscription.

94.—Cupola above the entrance to the crypt.

95.—Sarcophagus, with the inscription, *Interno Plotoni*, &c., but without any decoration.

96.—A mosaic picture on the ceiling of the crypt, a description of which, filling some pages, is given by the author, showing that Dante's vision of the infernal regions was familiar to him. This cut, however, only represents the gulf of Hell, surrounded by wild rocks, without the figures of the condemned and the hellish furies.

97 and 98.—Sepulchral ornaments, one of them (No. 98) ornamented with masks, and surmounted by an urn in the Renaissance style.

99.—Relief representing a sacrifice. The altar is erected in the middle; an old man, clad in a toga, and a naked youth are offering the head of a wild goat; the youth carries a vase (lekythos) upon his shoulder, and gracefully bends forward, in order to pour out the wine. A youthful faun-like figure is leaning against a tree, and playing the double flute. Near him we see a dancing naked boy. There are also a nude female figure holding a reversed torch, a boy satyr, with a snake writhing in his hand, and a matron carrying a basket of fruit.

100 and 101.—Two epitaphs. In the tympanum of No. 100, an eagle; and in the corners above it, two dolphins. No. 101 is only a fragment, with simple ornament in the tympanum.

102.—Sepulchral urn, with Greek inscription.

103.—Tombstone, surmounted by an urn, without ornament.

104.—Fragment of an epitaph, decorated with two skulls of animals, and twisted laurel-branches.

105.—An epitaph. (*D.M. Lyndia*, &c.)

106.—A plain sarcophagus, with broken cover, and the inscription—*P. Cornelia Annia*, &c.

107.—Sarcophagus, with emblematic devices (so-called hieroglyphics.)

108.—Large epitaph. (*O lector infoelix*, &c.)

109.—Sepulchral monument. The tympanum is decorated with a vase from which issue laurel-branches; and in the corners above it are two eagles. A thick laurel-wreath encircles the inscription (*Quisquis lectorus*, &c.)

110.—The sepulchral monument of Artemisia, Queen of Caria, renowned for her excessive grief at the death of her husband Mausolus: one of the most remarkable designs of this book. In the central compartment the Queen, in her royal state, is seated upon a high throne, drinking from the cup in which she has mixed the ashes of Mausolus. Below her figure is the inscription, in Greek—*Ashes of Queen Artemisia*. A bearded head, in a medallion supported by two genii, is intended for a portrait of the dead king. This is surmounted by a highly polished disk of black stone, in a metal frame, showing the inscription, in Greek—*Mirror of Love*; and on the top of the disk, crowning the whole, stands a naked youth holding a lance and shield. The base of the monument is decorated with a naval trophy.

111.—An epitaph (*Aspice viator*, &c.), surmounted by the busts of a young man and woman, within an architectural frame. Two naked figures of youths, on the right and left, are drawing back the curtains.

112.—Sepulchral monument. Within a high architectural frame, formed, like a portal, of an arch, two pilasters and a tympanum, an inscription is traced (*Trebiae. Q.*, &c.) In the tympanum are two doves drinking out of a vase. Beneath the epitaph stands a shrine, or sarcophagus, decorated with reliefs. They represent some nude figures, entering through one narrow gate, and emerging from another—an allegory—as is stated in the text—of our earthly existence, which has two gates: by the one we enter, in order to die, and by the other we go out again into life, not without weeping in either case.

113.—The square standard of Cupid's bark. It is of blue silk, and richly embroidered, with a so-called hieroglyph, or rather a rebus—a flaming fire in a brazier, which is joined by branches to the globe, signifying—*Amor vincit omnia*.

114.—The bark of the god of love.

115.—Water-work in the garden of the island of Venus.

116.—A tree, clipped in ring-shape.

117.—Box-tree, clipped in shape of the figure of a man, with his feet resting upon two vases, and supporting an ornament, which is composed of two towers, surmounted by an arch.

118.—Box-tree.

119.—Box-tree, clipped in shape of a centre-piece.

120.—Box-tree, clipped in shape of a mushroom.

121.—Peristyle in the pleasure-ground of the island of Venus.

122.—Plan of the island of Venus.

123.—Ornament of a flower-bed.

124.—Square ornament of a flower-bed.

125.—A clipped tree, upon an altar, ornamented with a bull's skull, and festoons.

126.—Pattern of a flower-bed.

127.—Box-tree, clipped in shape of three peacocks, &c., growing out of a vase, which is placed upon an altar.

128.—A flower-bed, laid out in shape of an eagle.

129.—A flower-bed, laid out in shape of two birds perched upon a vase.

130.—Trophy of Roman arms, with a winged genius' head.

131.—Trophy consisting of a tunic, with a genius' head, and above it a pair of wings, supporting a laurel-wreath.

132.—Trophy of arms, with a lion's skin, and bull's head.

133.—Trophy. It is composed of a disk, with wings, surmounted by a tablet on which is inscribed—*Qvis evadet?* and another disk rests upon this.

134 and 135.—Two trophies, with wings made of thin plates of gold, and with floating ribbons. No. 134 has a tablet bearing the word—*Nemo*.

136.—Trophy. A laurel-wreath, with strings of precious beads dangling from it, and tied with floating red ribbons, encircles a tablet, bearing a Greek inscription, which means—Gained by the spear. At the top, a charming figure of Cupid.

137.—A superb figure of a nymph, not in antique costume, with a javelin in her right hand. A. Ilg, in his treatise on the Hypnerotomachia, p. 121, points out how tastefully and correctly the ornaments of the dress are fitted to the shape of her body.

138.—A vase, the neck and rim decorated with foliage, the lower part fluted; the handles are in shape of dragon-like monsters.

139.—A small vase, made of precious stone, decorated with foliage and flutings; the handles descend from the rim of the mouth in shape of indented leaves. Fiery sparks, dancing and crackling, were flying out of this vase, with a very agreeable effect, as our author relates.

140.—An earthenware vessel, in shape of an amphora, with perforated neck from which issued odoriferous fumes.

141.—A terminal figure, with three male heads.

142.—Trophy, with the three heads of Cerberus, encircled by a serpent.

143 and 144.—The Triumph of Cupid. The procession is headed by two nymphs playing the flute; a nymph with a censer, and other nymphs carrying aloft banners and trophies follow; and then come two satyrs bearing three-headed terminal figures. Two dragons, richly comparisoned—monsters apparently full of life and mirth—are drawing the golden triumphal car, on which the blindfold god of love, with mighty wings, and his bow and arrow in his hands, is enthroned. Behind his chariot, amid a group of nymphs, Poliphilus and Polia are seen as captives, bound with festoons of roses. The female figure, holding an arrow in her right hand, and a lamp in her left, is meant for Psyche. Among the trophies we recognise one with the three heads of Cerberus (No. 142.)

145.—Base of a column, ornamented at the two upper corners with rams' heads, from the horns of which a festoon of flowers is suspended by tastefully twisted strings. In the centre, a medallion, with a relief representing a sacrifice in a sacred grove. Around the flaming altar stand two nude nymphs, and two satyrs, with writhing snakes and amphorae in their hands, and also two nude infants, each of them holding a vase (*lekythos*.)

146.—Ornament of a frieze. A bull, terminating in arabesques, with a nude female figure on its back, and two satyrs.

147.—The Amphitheatre in the island of Venus.

148.—Ground-plan of the fountain of Venus.

149.—The fountain of Venus. The water streams into the hexagonal basin from a large trough, which stands within a bower grown over with rose-trees. This trough is in fact a sarcophagus—the Tomb of Adonis; and its sides are ornamented with reliefs. On the right hand side is represented Mars in his jealous fury striking Adonis; on the left the nude Venus hastening forth from her bath to protect her minion, the skin of her divine leg being torn by the rose-tree.

150.—The Statue of Venus, of precious sardonyx, placed upon the Tomb of Adonis. The Divine mother ("la Diuina matre") is seated on an antique chair of state, with Cupid as a babe at her breast. A nymph, with long flowing hair, devoutly kisses the foot of the statue; and five other nymphs, their arms crossed upon their breasts, are kneeling before it. The sarcophagus of Adonis serves as the pedestal of this figure. It is here adorned with two other reliefs—one representing the dead Adonis, lamented by three nymphs—a group very much like a *Pietà*,—and the other, Venus, in her bitter grief, with three nymphs pitying and supporting her.

151.—Poliphilus and Polia among the nymphs at the Fountain of Venus. The background of this romantic scene is formed by trellis work, with a gabled gate, and some high trees overlooking it. In the middle is seen the fountain, and within the bower the Tomb of Adonis, surmounted by the seated figure of the goddess, her back turned towards the spectator. Nymphs in various attitudes, with harps and other musical instruments, are reposing on either side among the flowers. The two figures in the foreground are Poliphilus and his mistress; and a tall handsome nymph—the only one who is standing—offers a laurel-wreath to the united lovers.

152.—This woodcut is the first of the Second Book of the *Hypnerotomachia*, in which Polia and Poliphilus relate the story of their love.—Polia had been attacked by the plague raging at Treviso, and taken the vow to Diana. We behold her in the temple of the maiden-divinity—which is like a Christian chapel dedicated to the Holy Virgin—kneeling before the altar, with the prayer-book in her hands, while the woe-begone Poliphilus has lost his consciousness, and lies on the floor by her side.

153.—Polia drags her prostrate lover by his feet out of the sanctuary.

154.—The Dream of Polia.—Cupid punishes two women that resisted his power. Standing on his chariot, he drives before him through the rough thicket these hapless nude females, who are chained to the car, and unmercifully flogs them with his rod. Polia, hidden behind the trees, watches this terrific scene.

155.—Continuation of the Dream of Polia.—The ireful Cupid has on the verge of the forest descended from his chariot, and brandishes a sword above the head of one of his victims who kneels before him, with her hands tied. The mangled limbs of the other woman, whom he has already hewn to pieces, are lying in the grass. Polia is again an unseen witness of this act of revenge.

156.—Continuation of the Dream of Polia.—Polia sees with terror and fright three ferocious beasts, a lion, a mighty dog, and a dragon, devouring the limbs of the two slaughtered women; a large eagle is also hovering about. Above, the god of love appears with his naked sword, taking his triumphant flight in the air. "*O spectaculo di incredibile acerbitate,*" says the author, "*& di crudelitate insigne, O inaudita & insolente calamitate, scena daspectare horrenda, di considerato miserabile,*" &c.

157.—Poliphilus lying as if dead, on the floor of the temple. Polia's heart is moved towards him. She kneels by his side, stretching out her arms in her compassion and grief.



158.—Poliphilus has been brought to life again in the lap of his mistress; and they are fervently embracing each other.

159.—Two priestesses drive our lovers away from the Temple of Diana; they are beating Polia with thick sticks. The high priestess, ordering Polia's ignominious expulsion from the chaste sisterhood, is standing on the left.

160.—Polia in her bed-chamber. The floor is strewn with roses. She is sitting on a cushion; and beholds in the sky, through the open window, the vision of the fierce triumph of Love. Diana is put to flight by Venus, accompanied by Cupid, with his large flaming torch. The chariot of Diana is drawn by two white stags, and that of Venus by two doves. (According to the text, these should be swans.)

161.—Polia in the Temple of Venus. She kneels before the noble priestess, accusing herself of her former impiety, and avowing that her heart is now filled with burning love for our hero. Poliphilus stands beside her. Four nymphs are in attendance behind the chair of the priestess. In the background is the flaming altar.

162.—The enamoured couple kneeling before the priestess of Venus.

163.—The priestess enthroned, with five nymphs surrounding her. Poliphilus and Polia are kissing each other in her presence.

164.—Poliphilus in the seclusion of his pleasant room, writing to his beloved. He is calmly sitting at a finely carved writing table, and with a thoughtful mien looks at the nib of his pen, having by no means the appearance of a passionate lover. Upon the wall hangs a sacred picture, with a lighted candle before it.

165.—Polia reading her lover's verbose epistle; she is in her bed-chamber which is only furnished with a four-post bed—a beautiful piece of Renaissance furniture. A little dog is sitting to the left of her. Through the two windows we get glimpses of the hilly landscape.

166.—Poliphilus before the great goddess of love. The scene is now laid in the upper regions. The soul of our hero has during his fit been taken up into the presence of Venus who appears with crown and sceptre, half in the clouds. He complains to her of the cruelty of his mistress. On the left stands Cupid listening with attentive ears.

167.—Here we meet again Poliphilus and Venus and Cupid above the clouds. Cupid carries the portrait bust of Polia which he, at the command of the goddess, is going to pierce with his arrow—an incident that is in accordance with the superstitions of the age.

168.—The archer Cupid has shot his arrow at the bust of Polia, and hit her right in the heart.

On the last plate fifteen initial letters of the first edition of the *Hypnerotomachia* are reproduced.





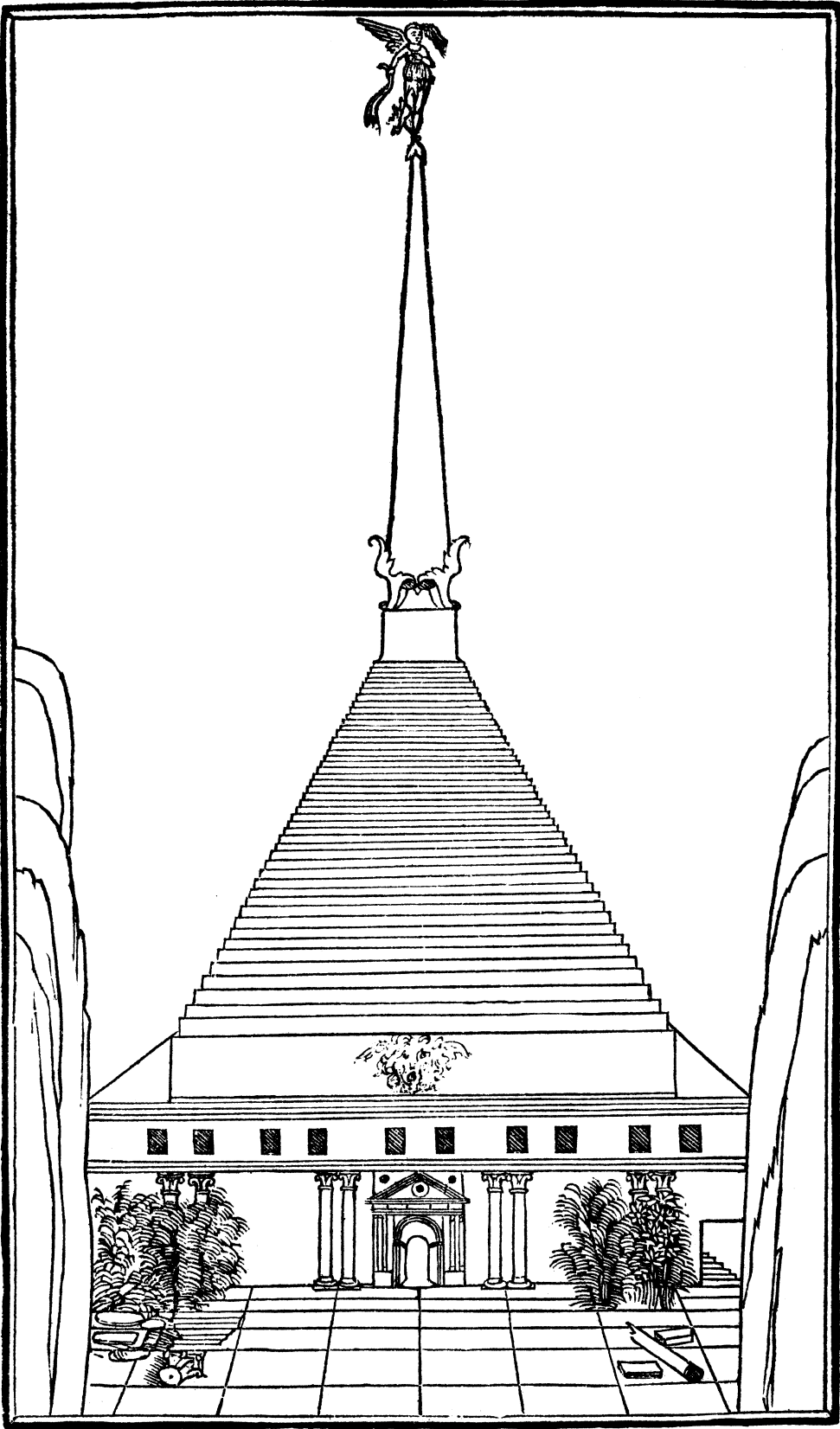






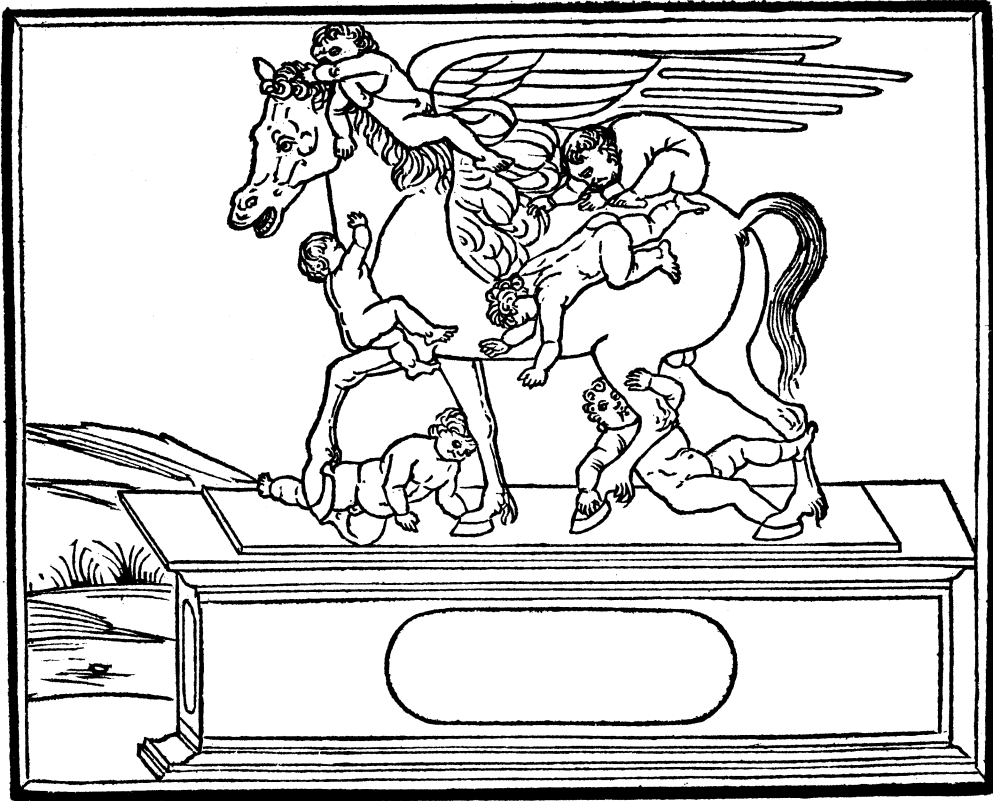




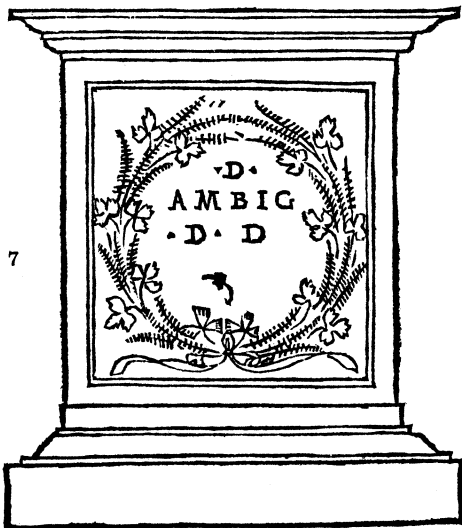




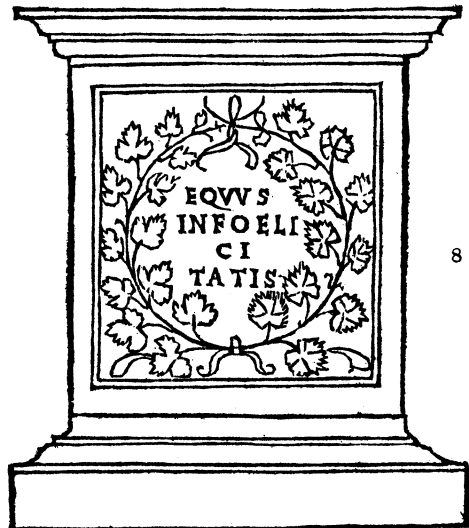
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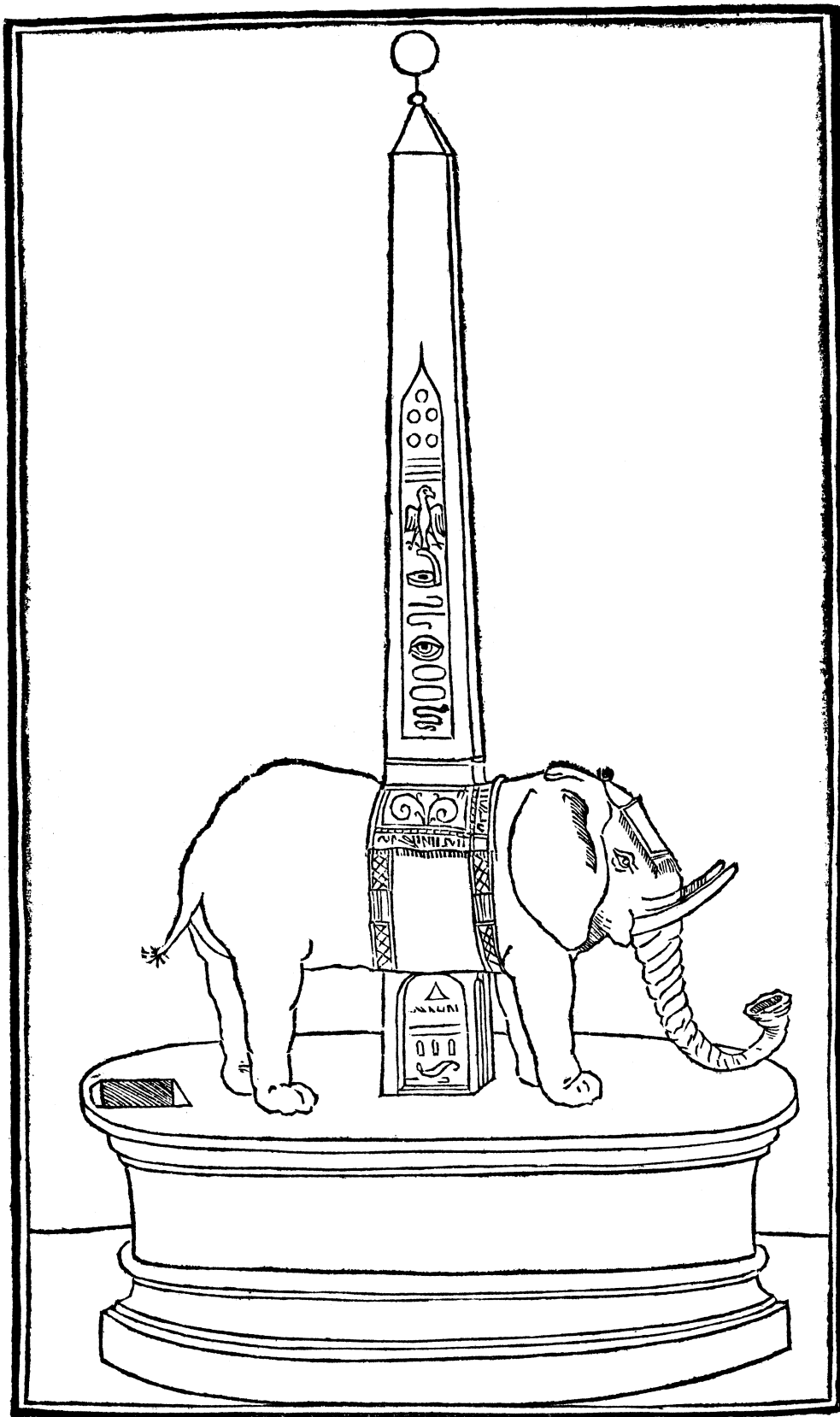




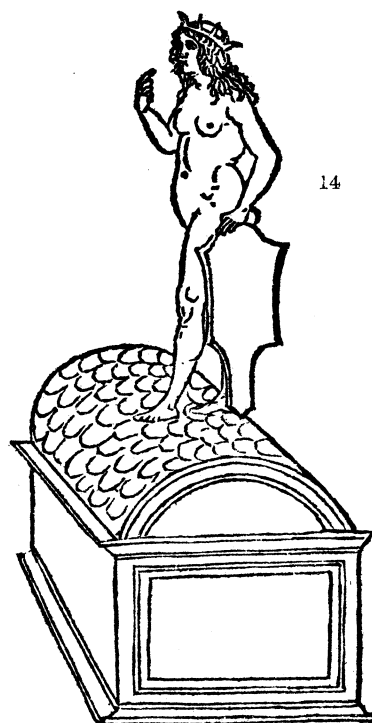
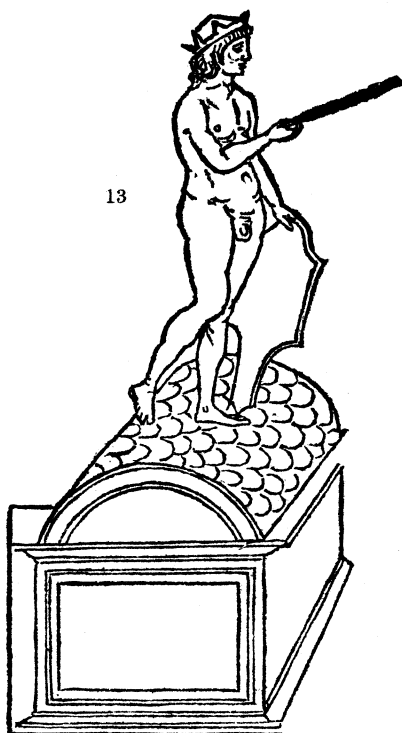




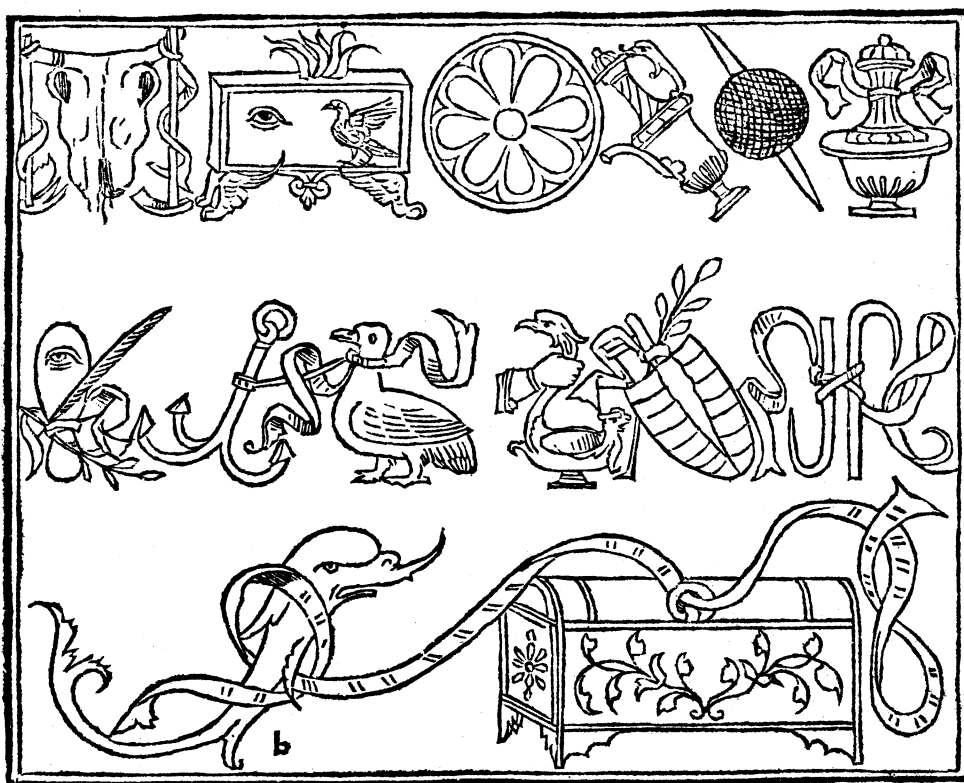




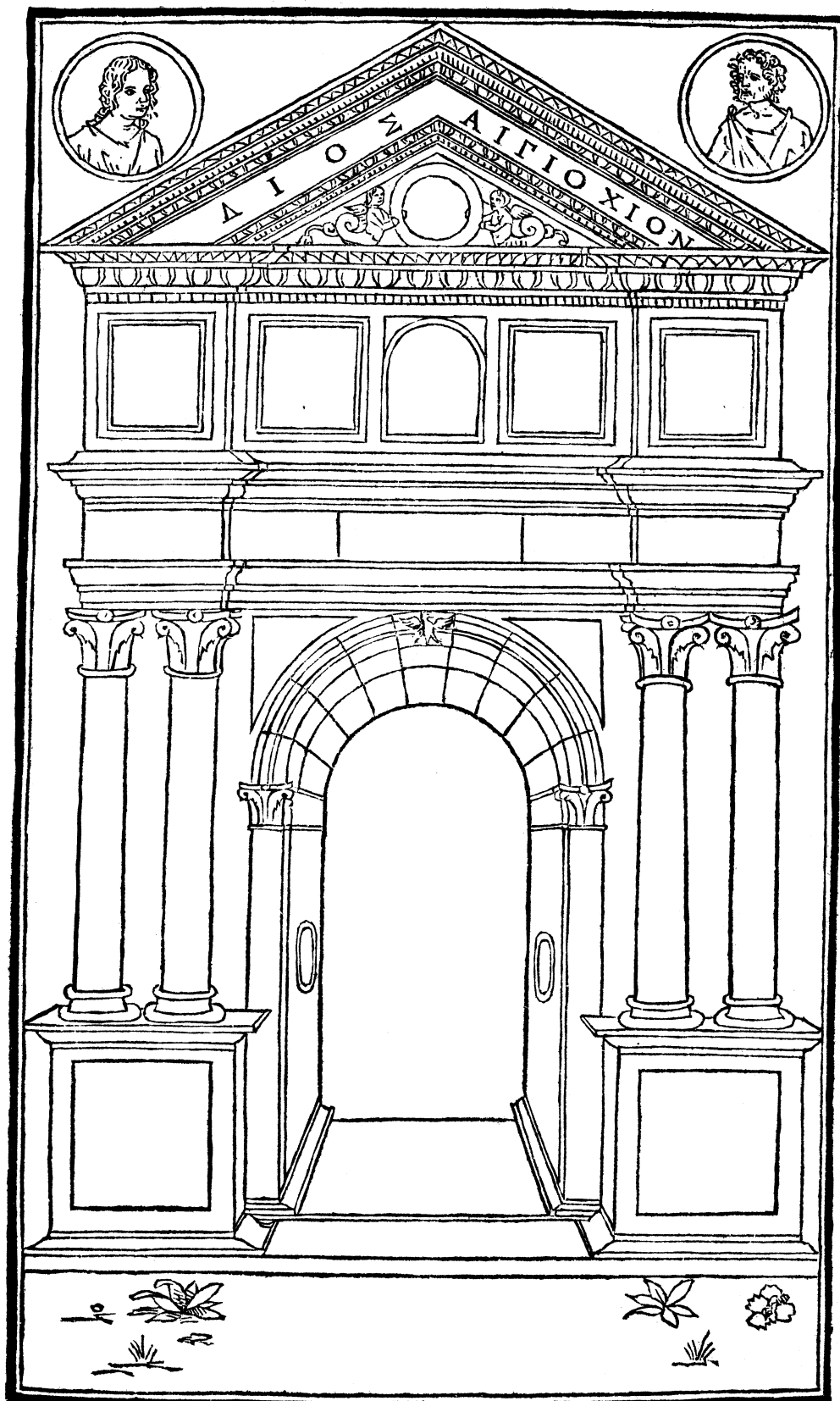




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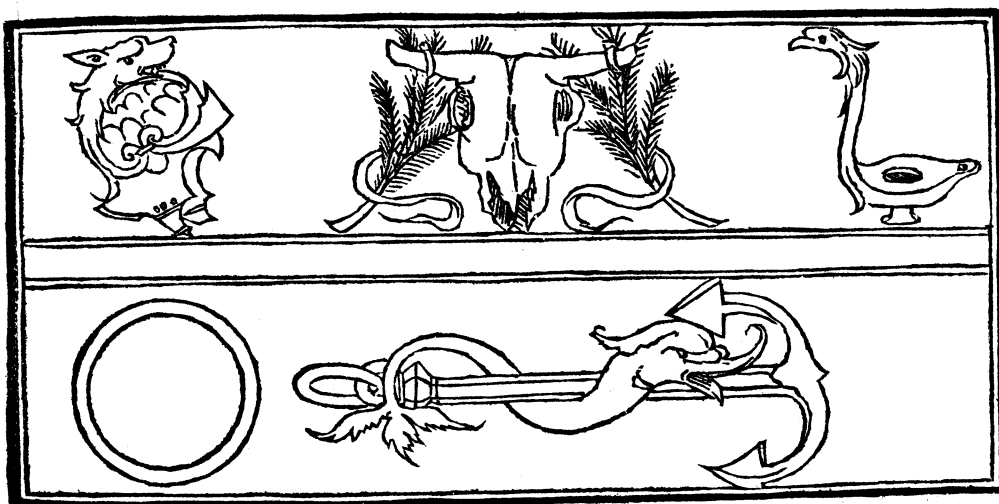




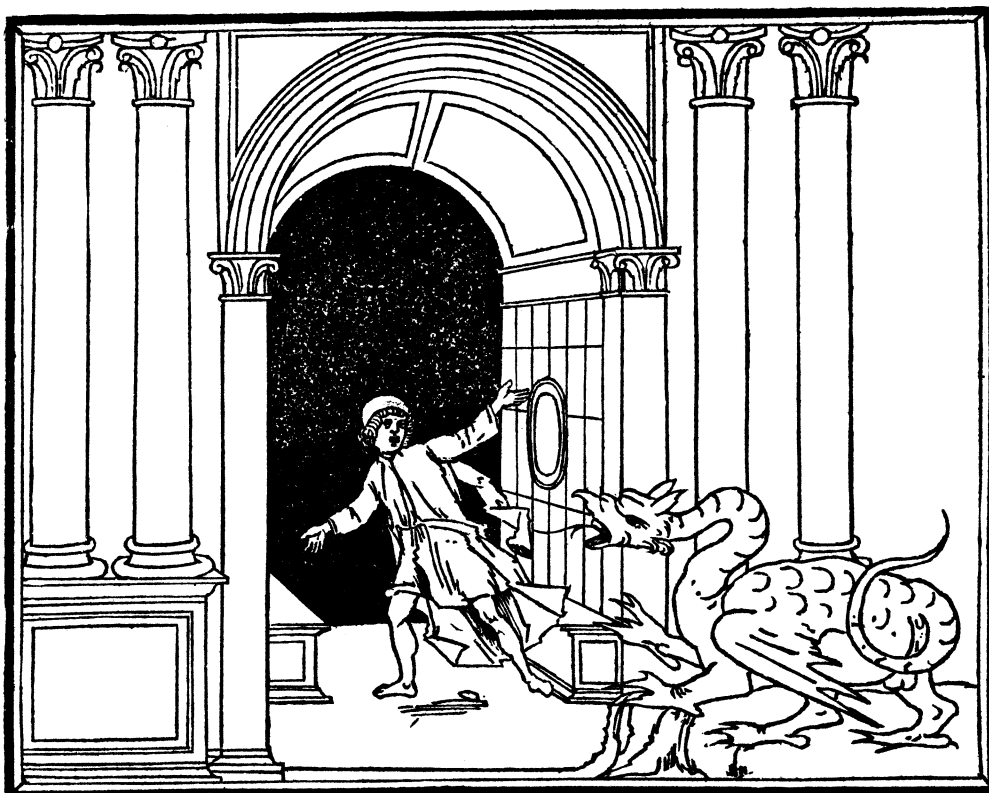




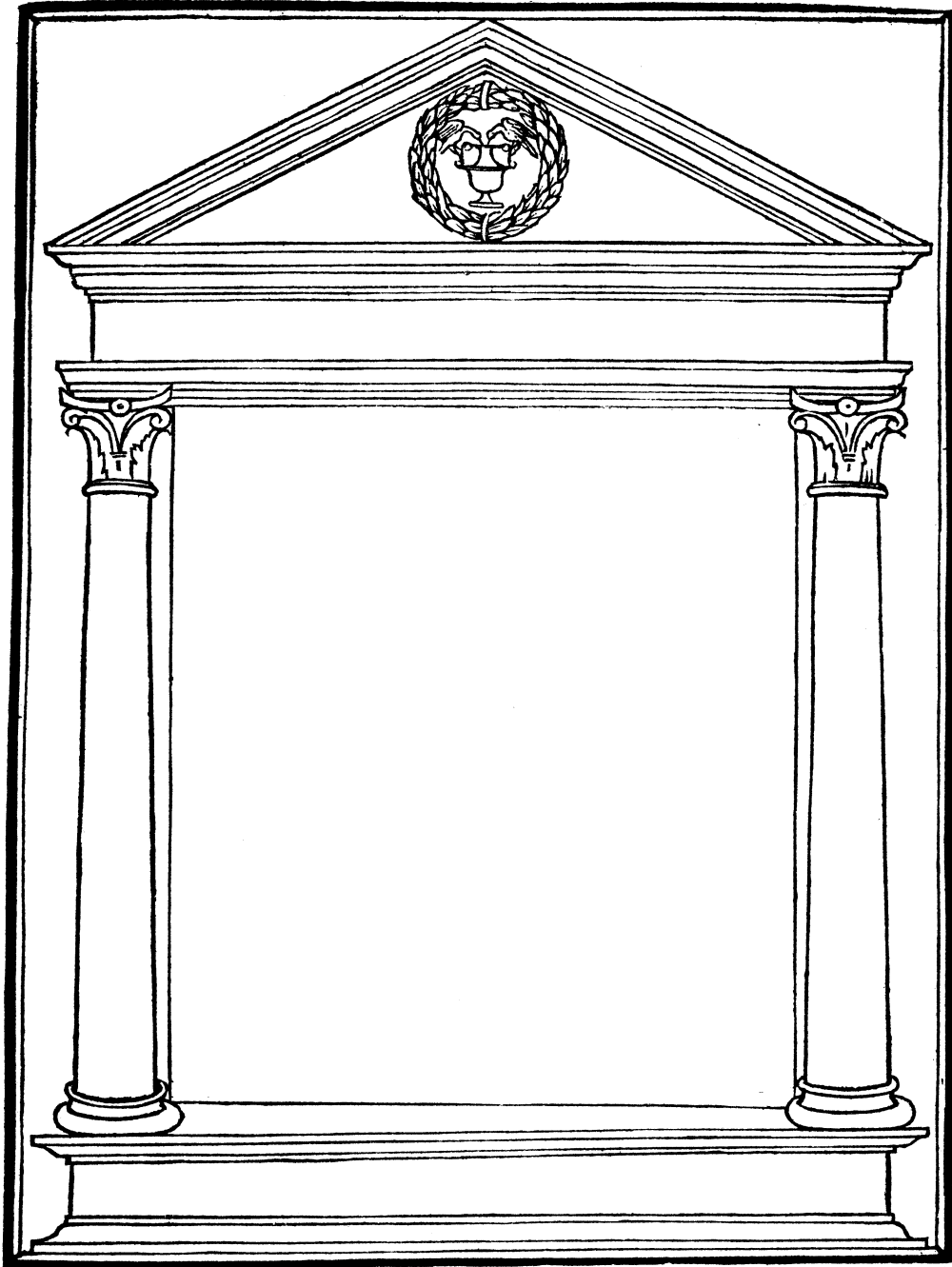
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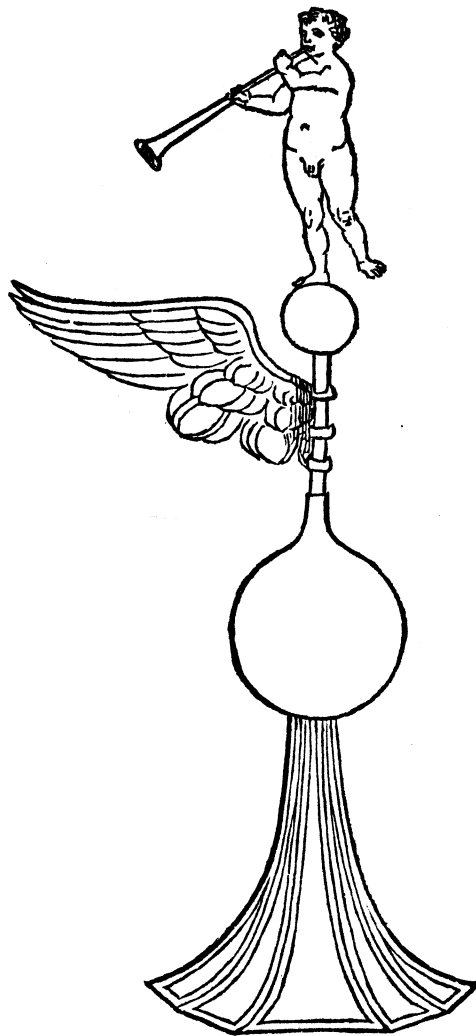








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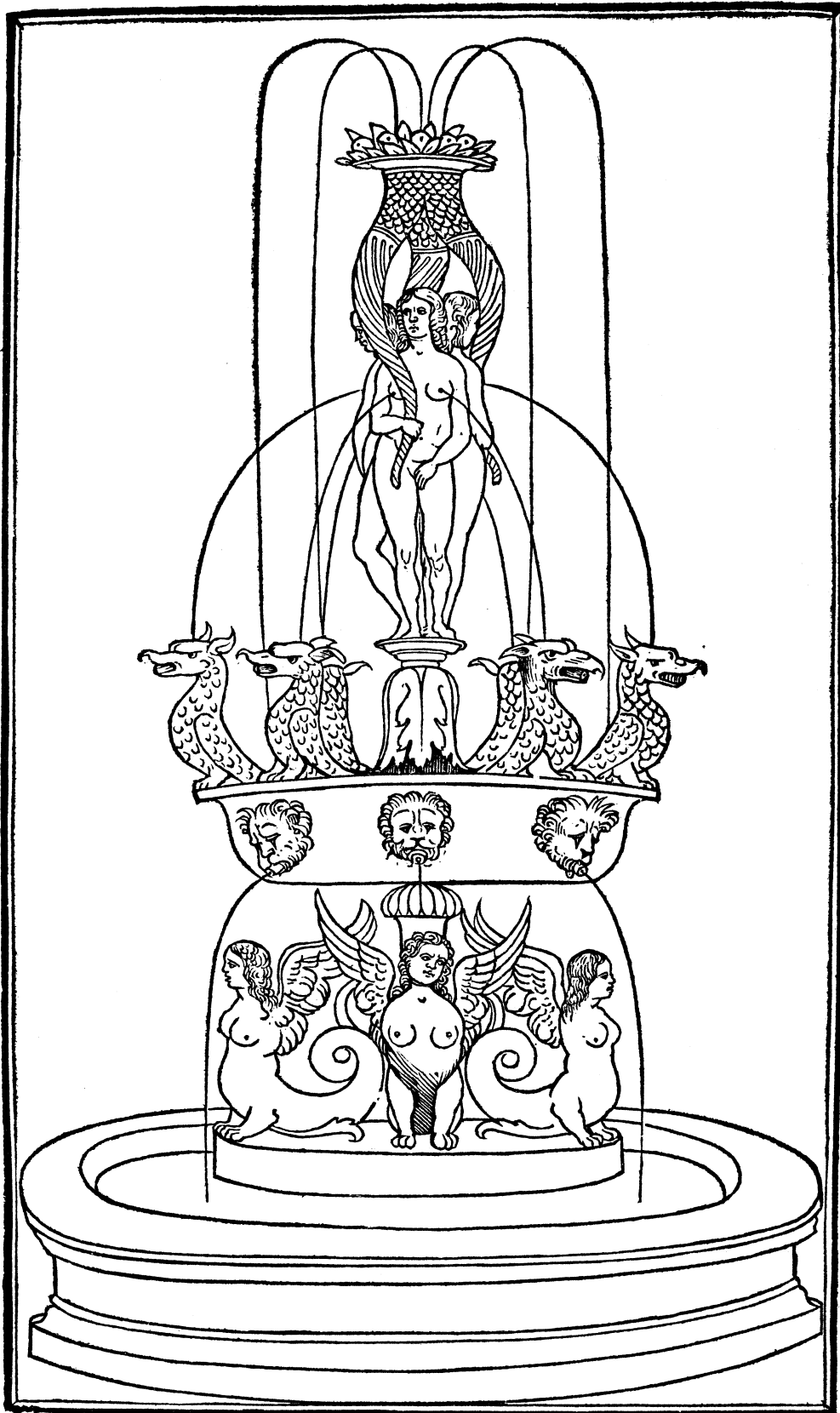










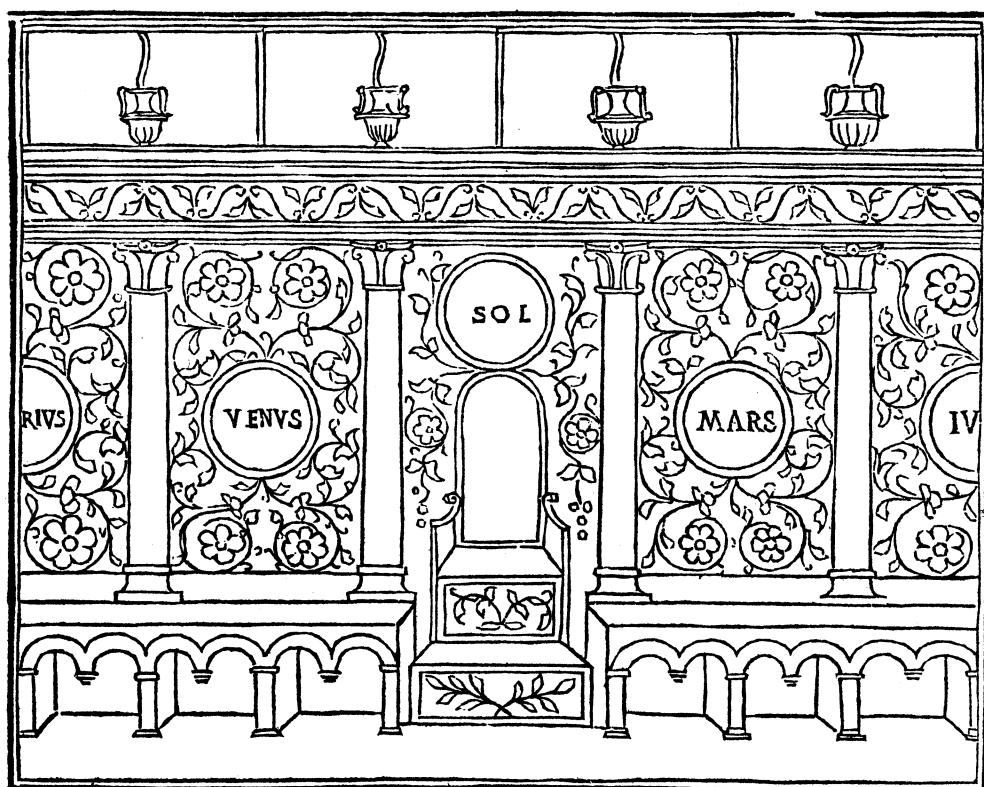




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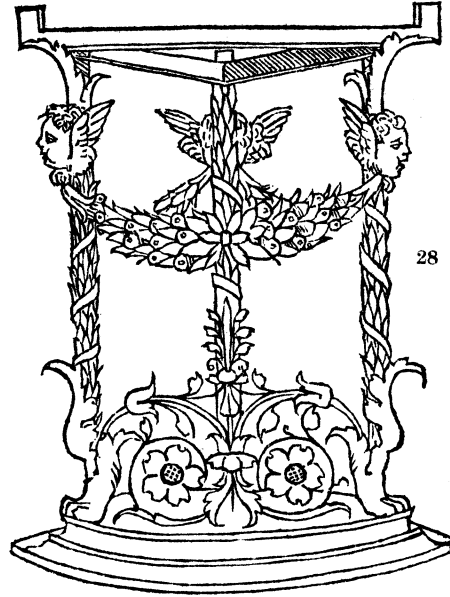




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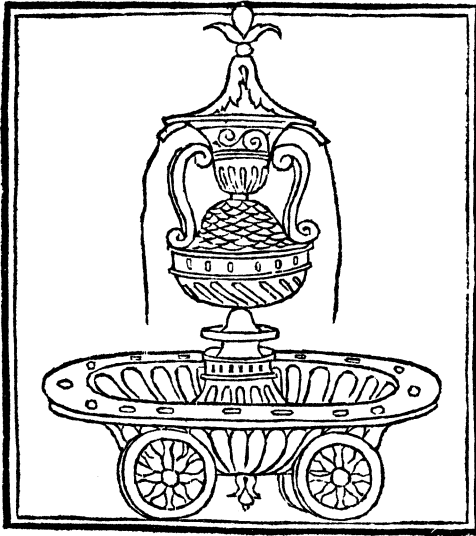
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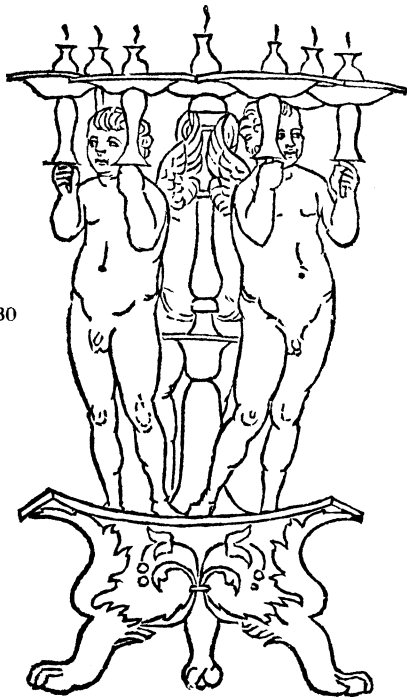




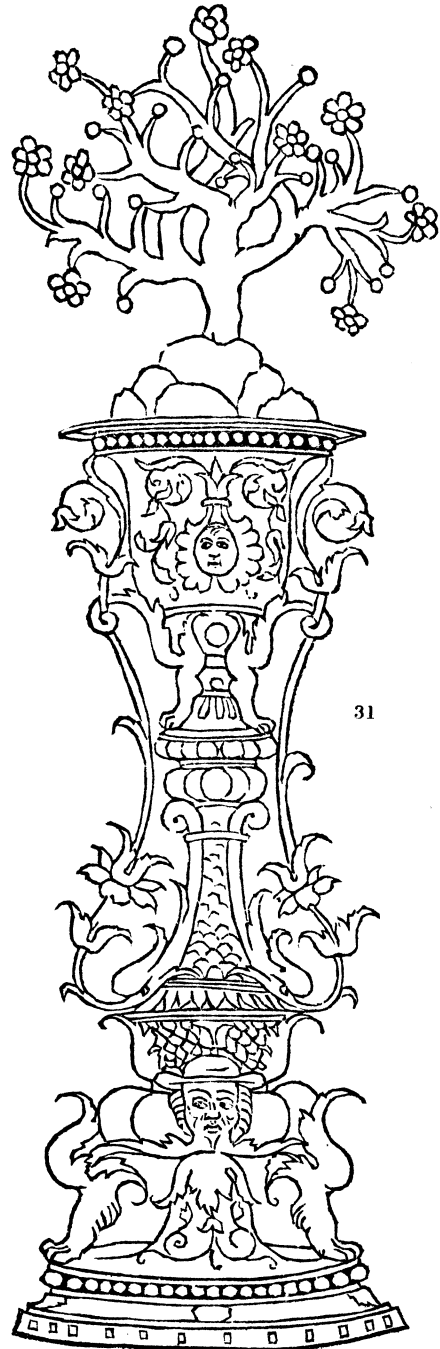
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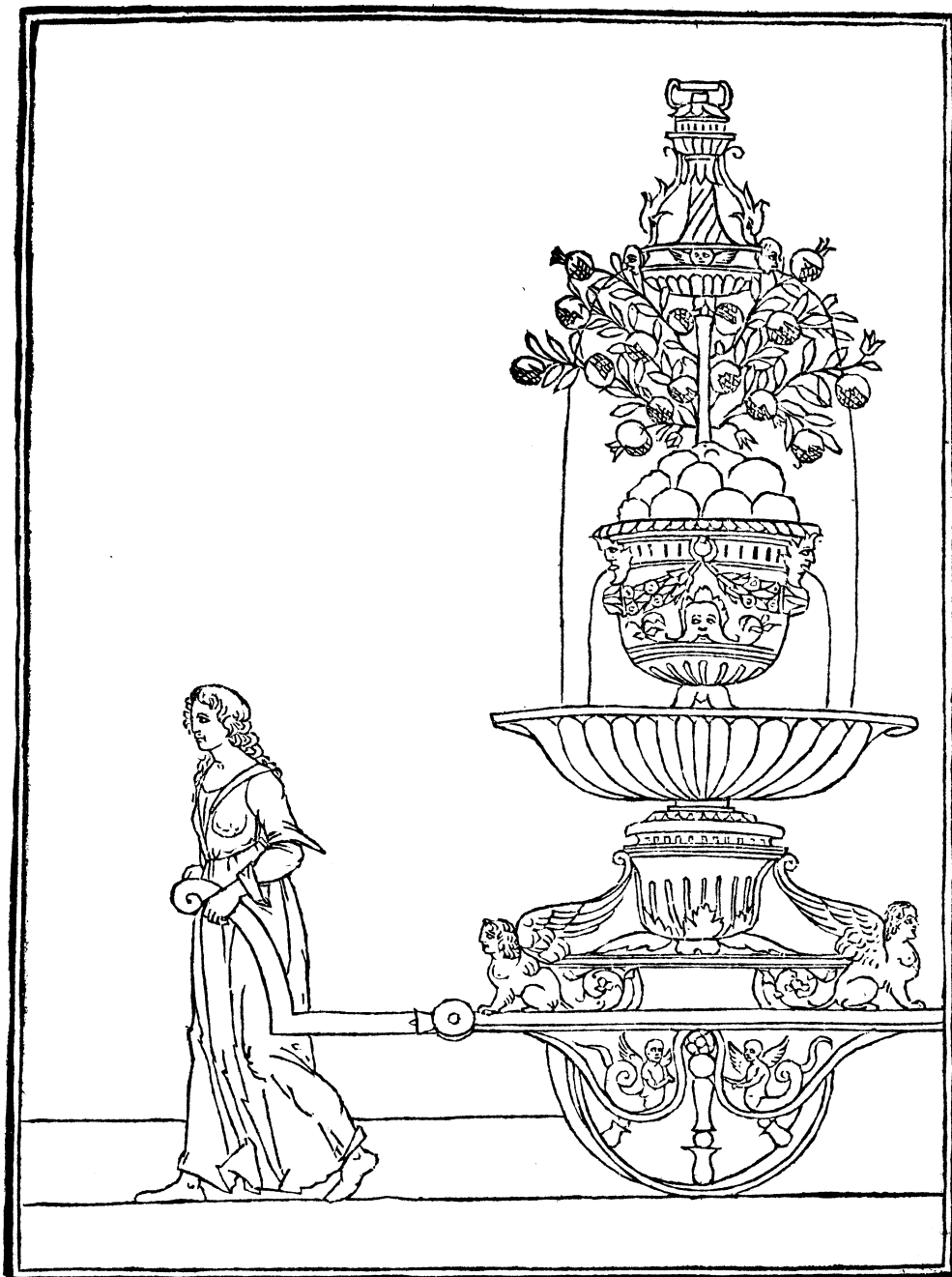
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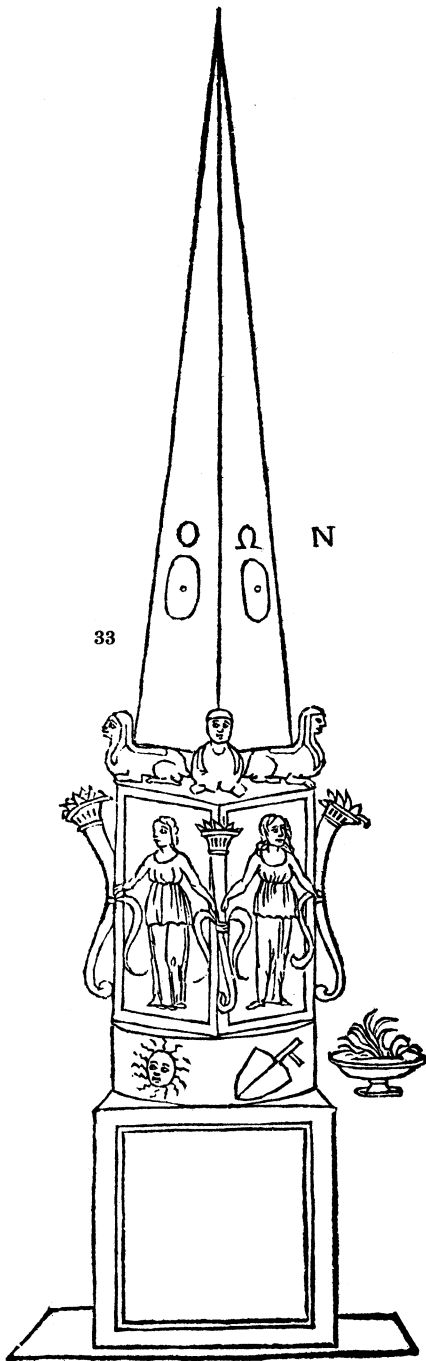
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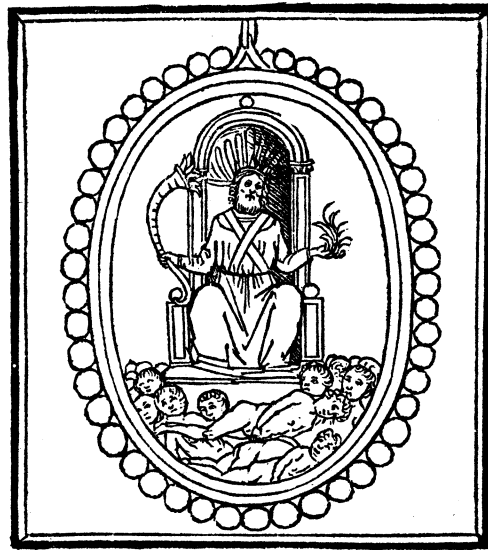








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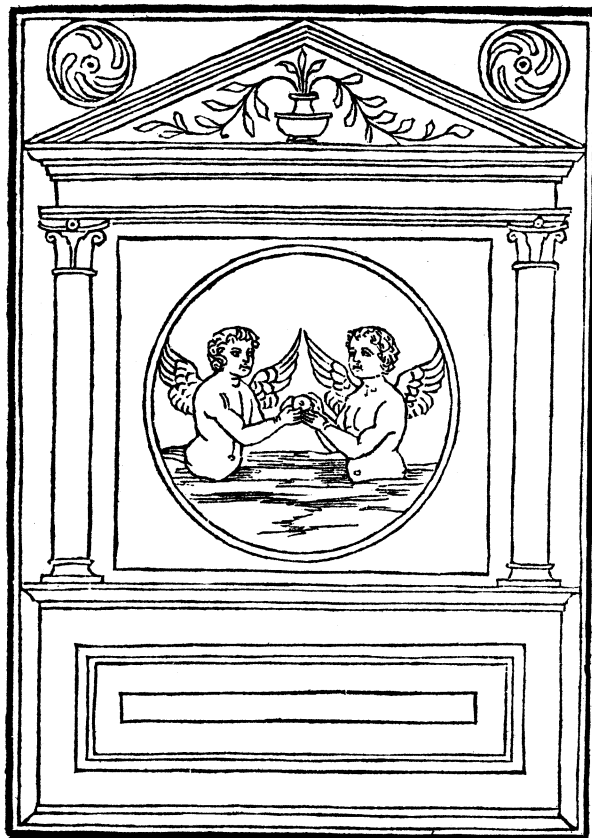


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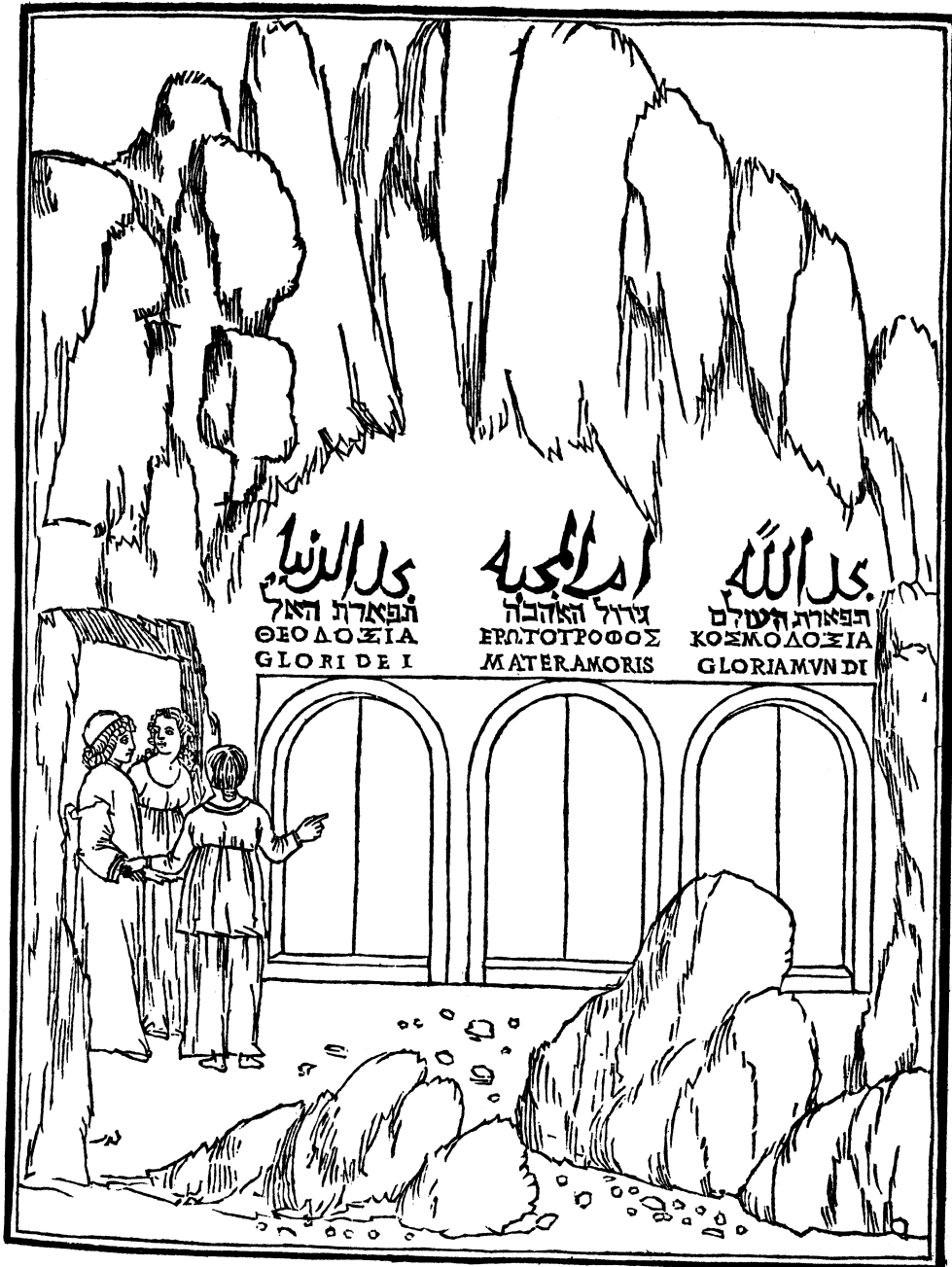
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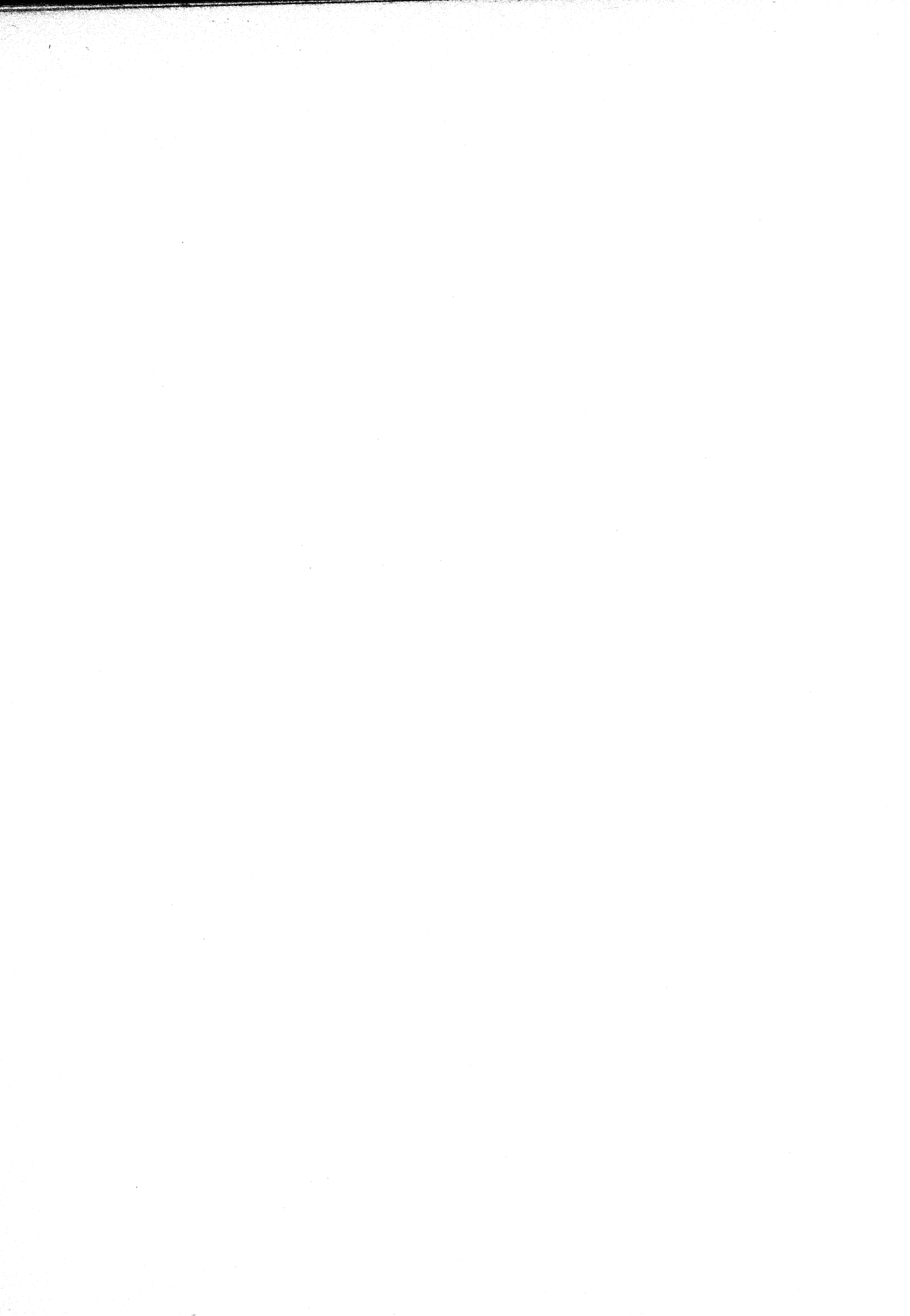


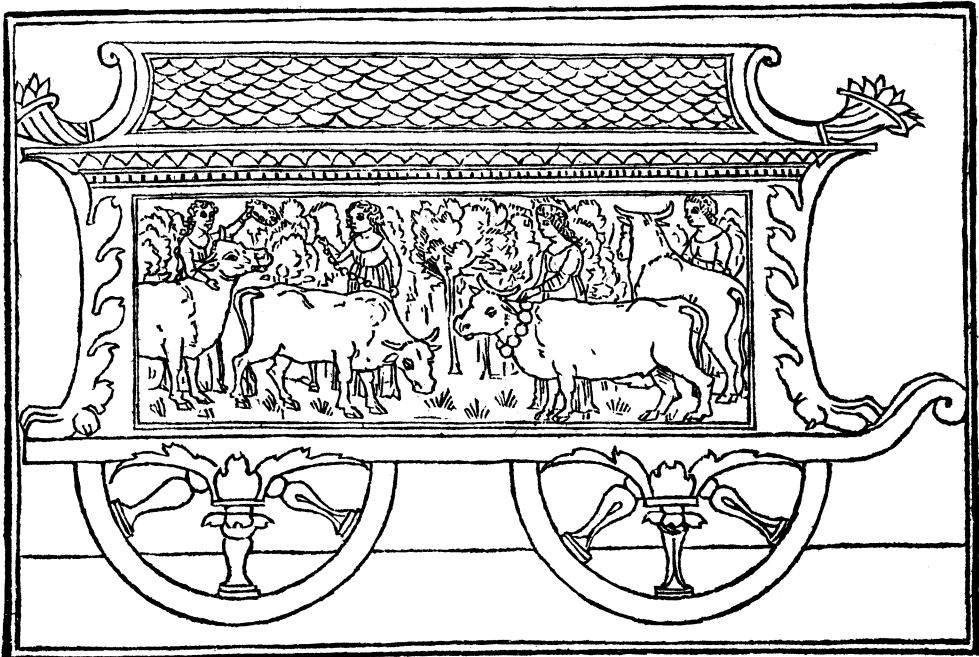
















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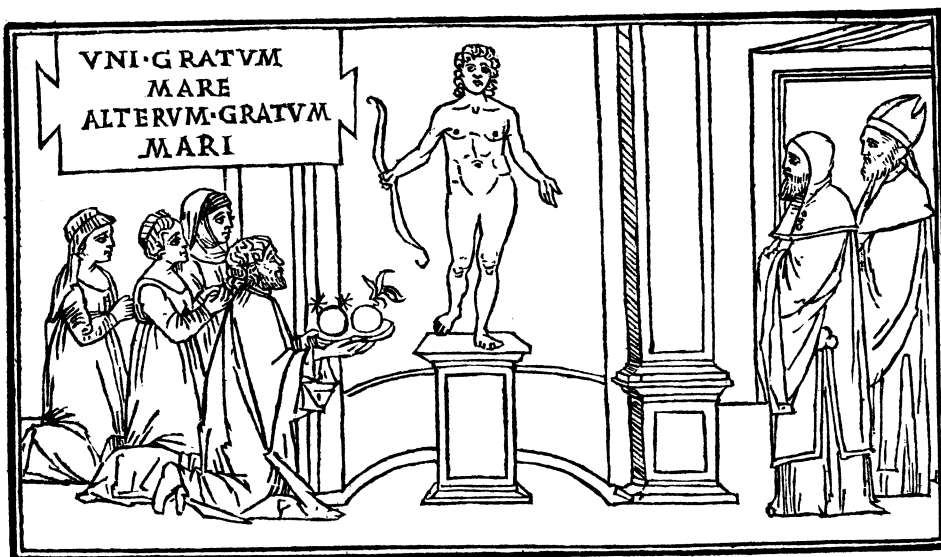




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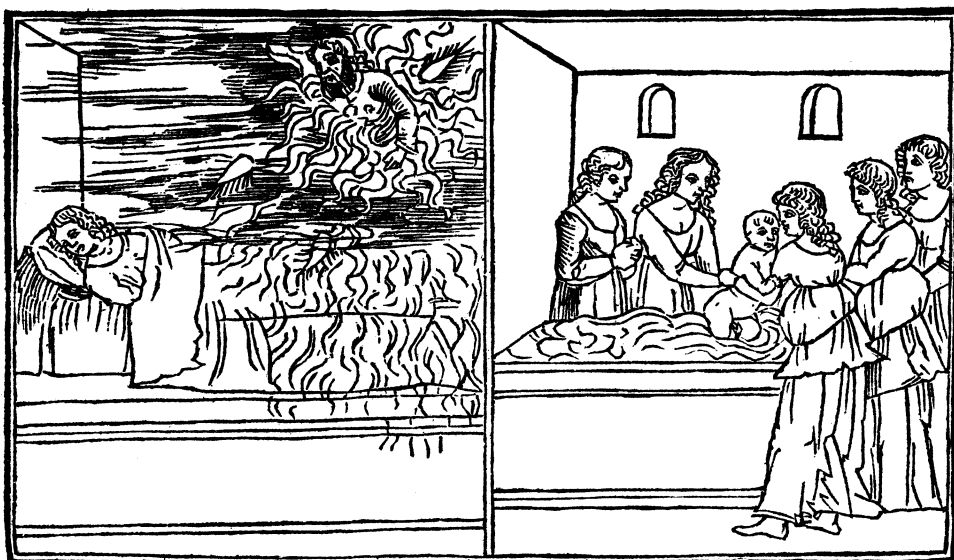


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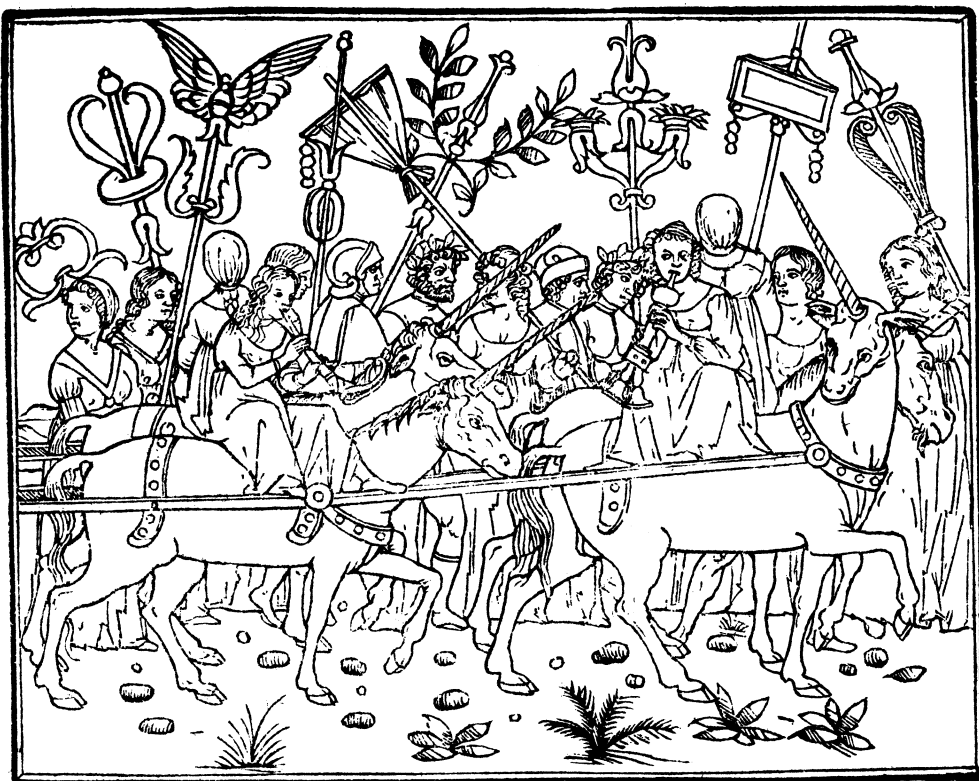
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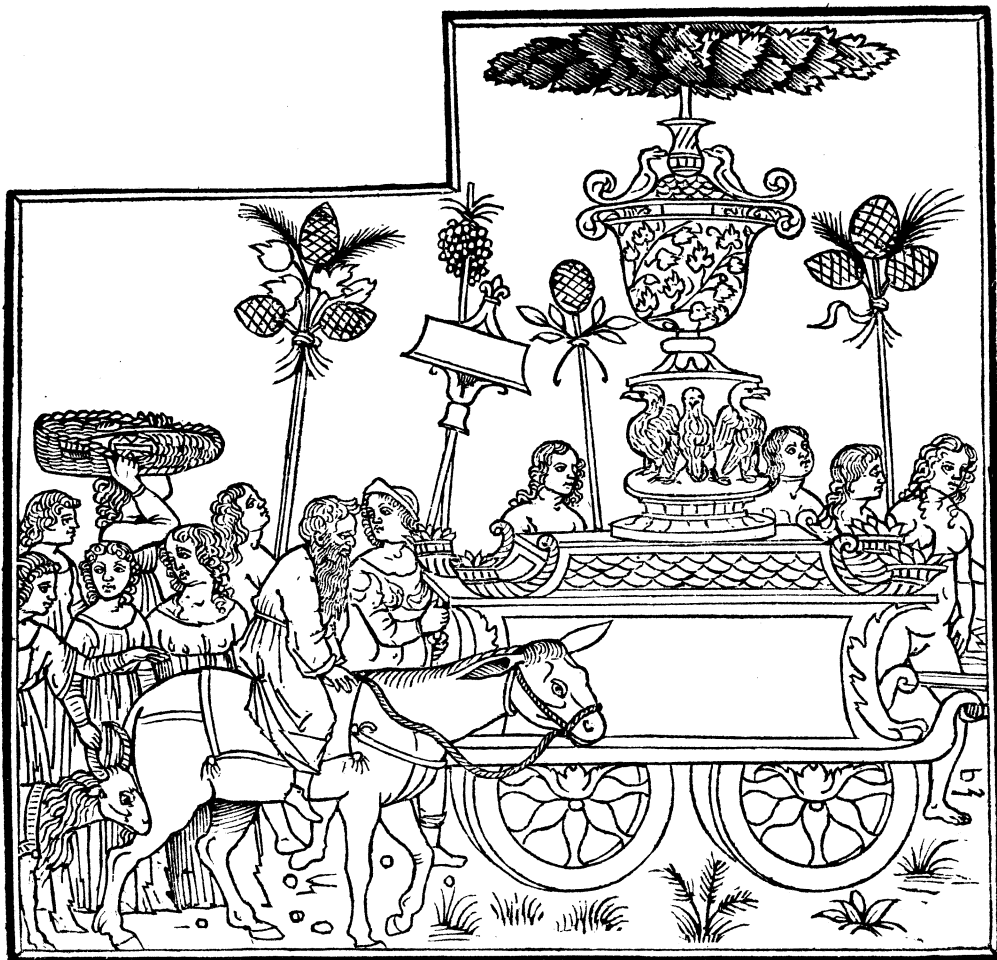
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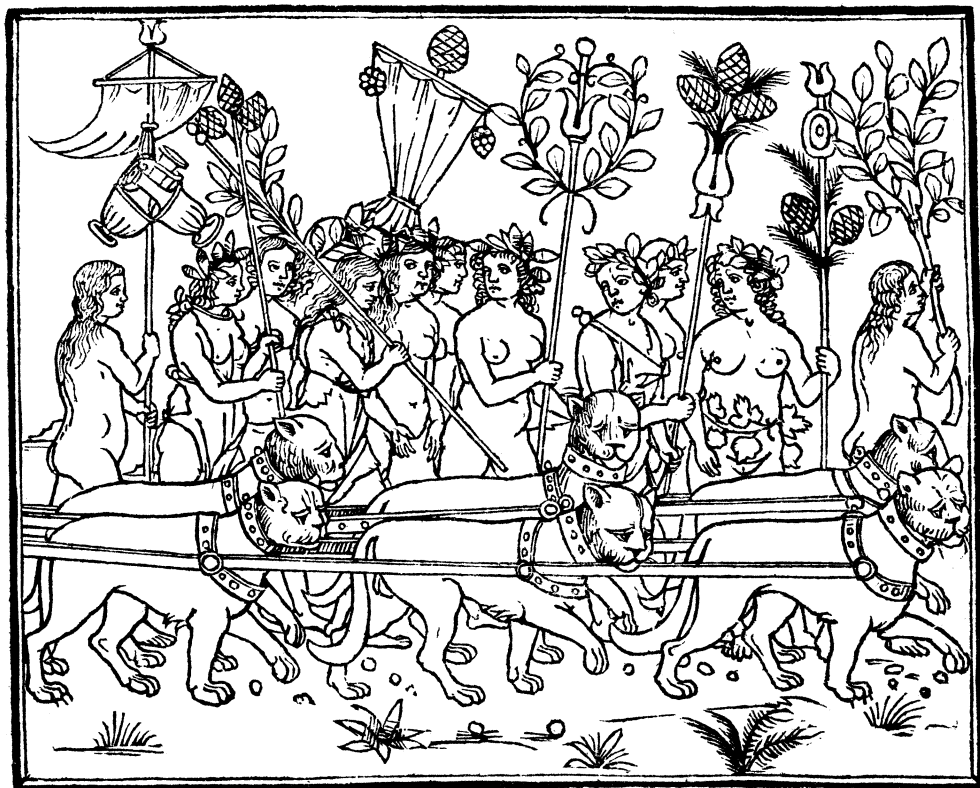




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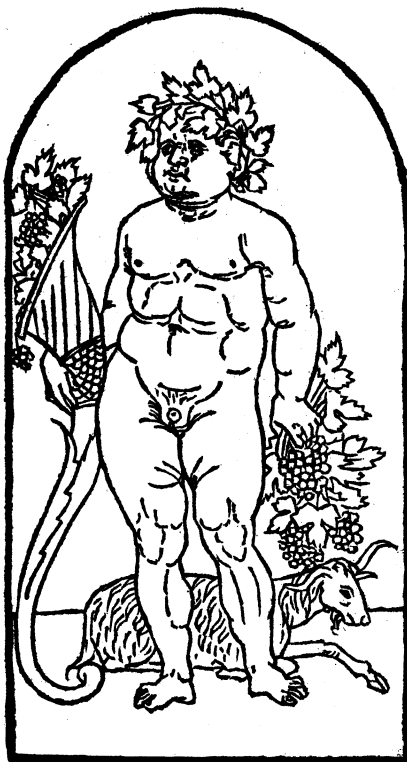




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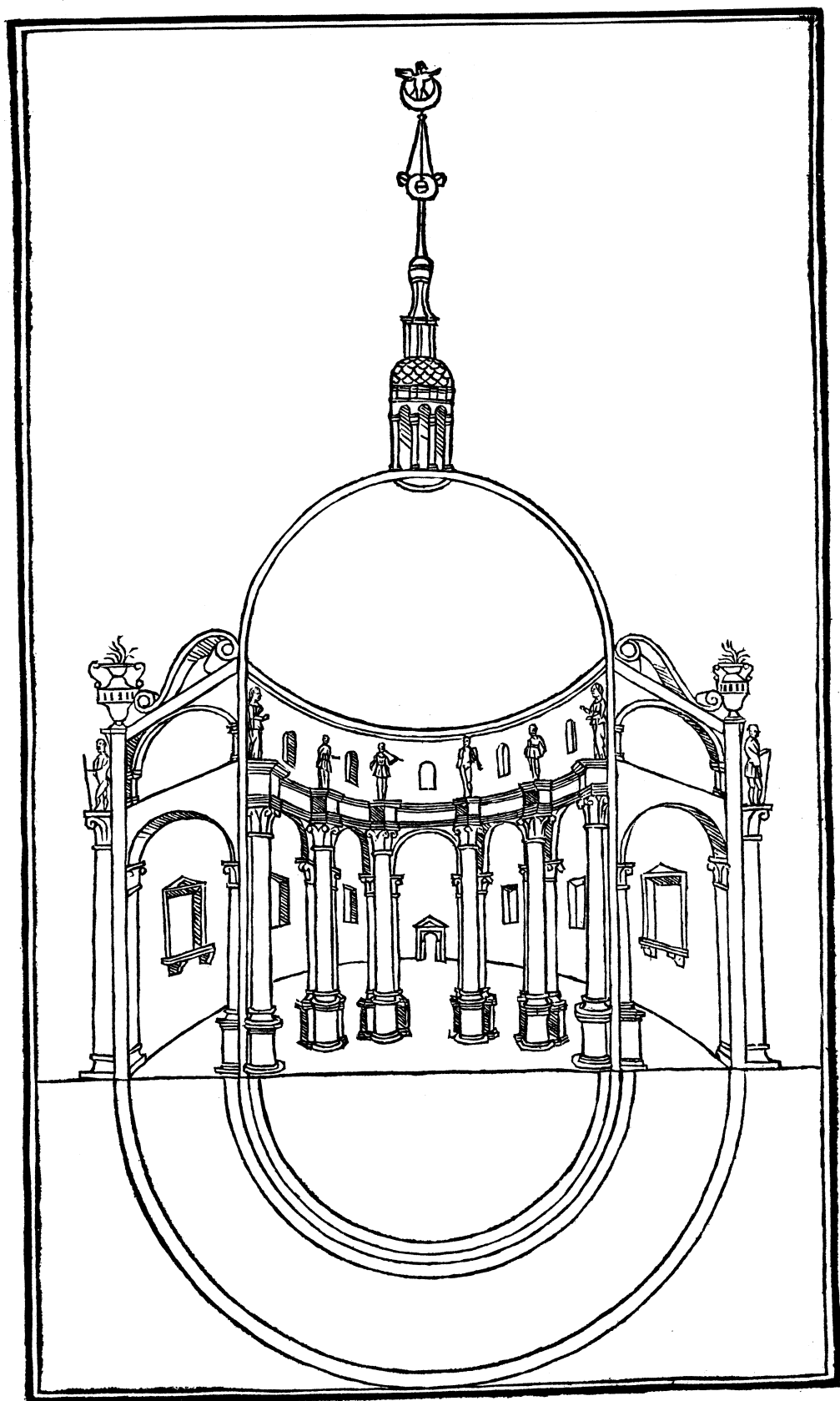






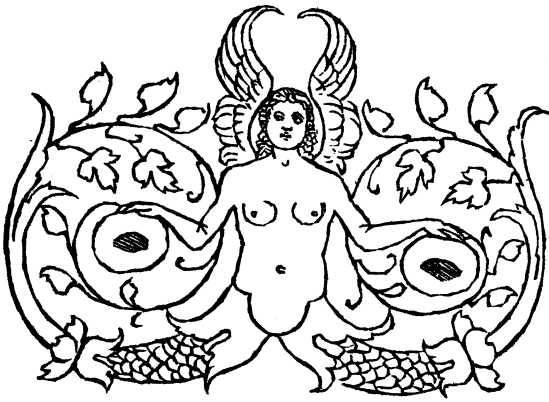




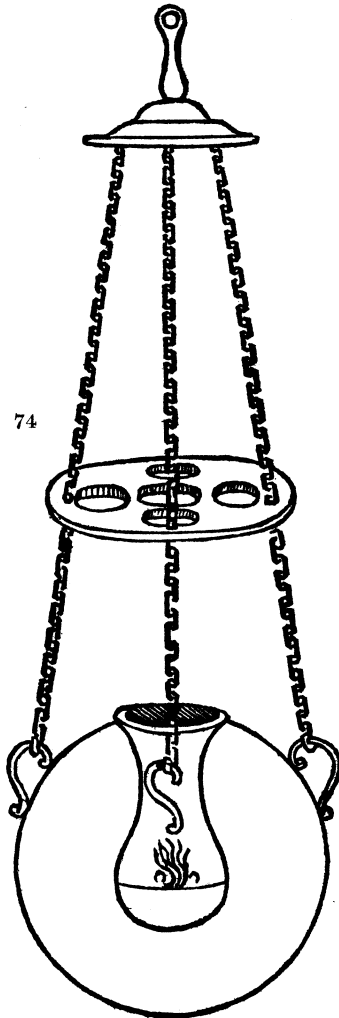




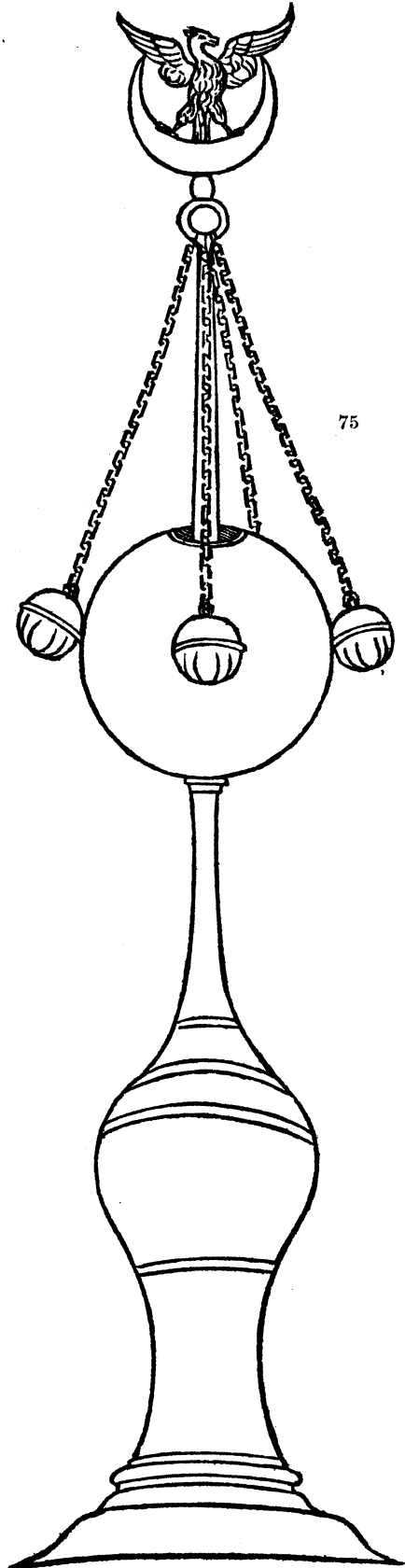
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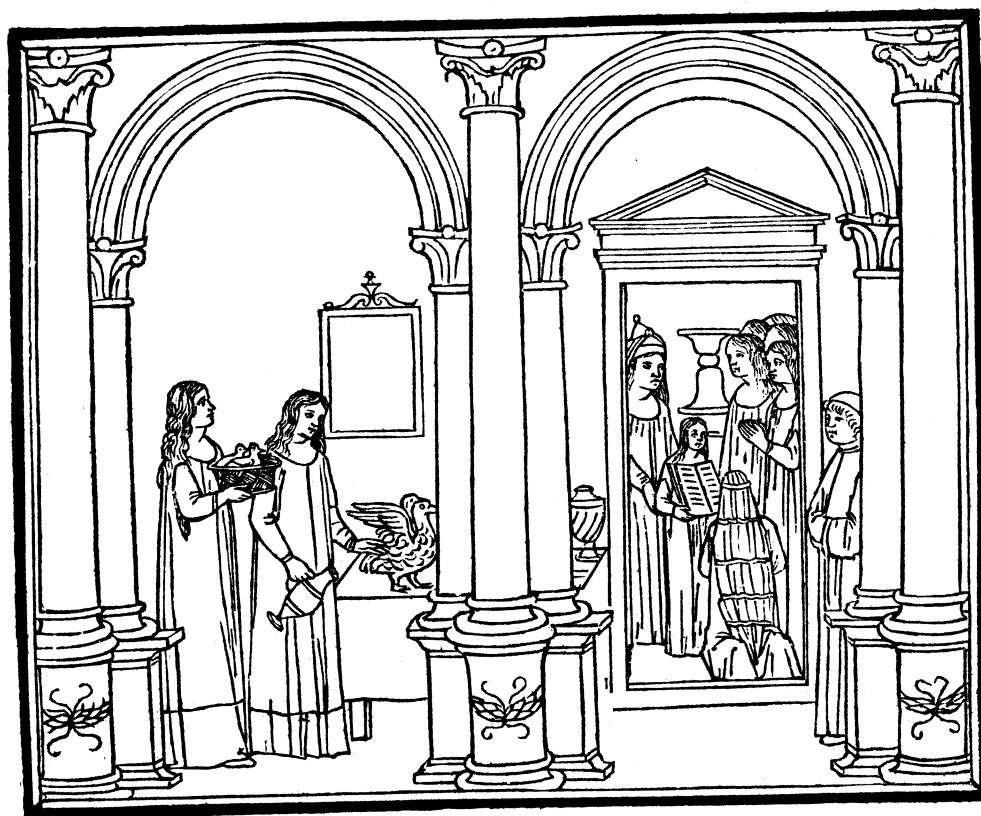




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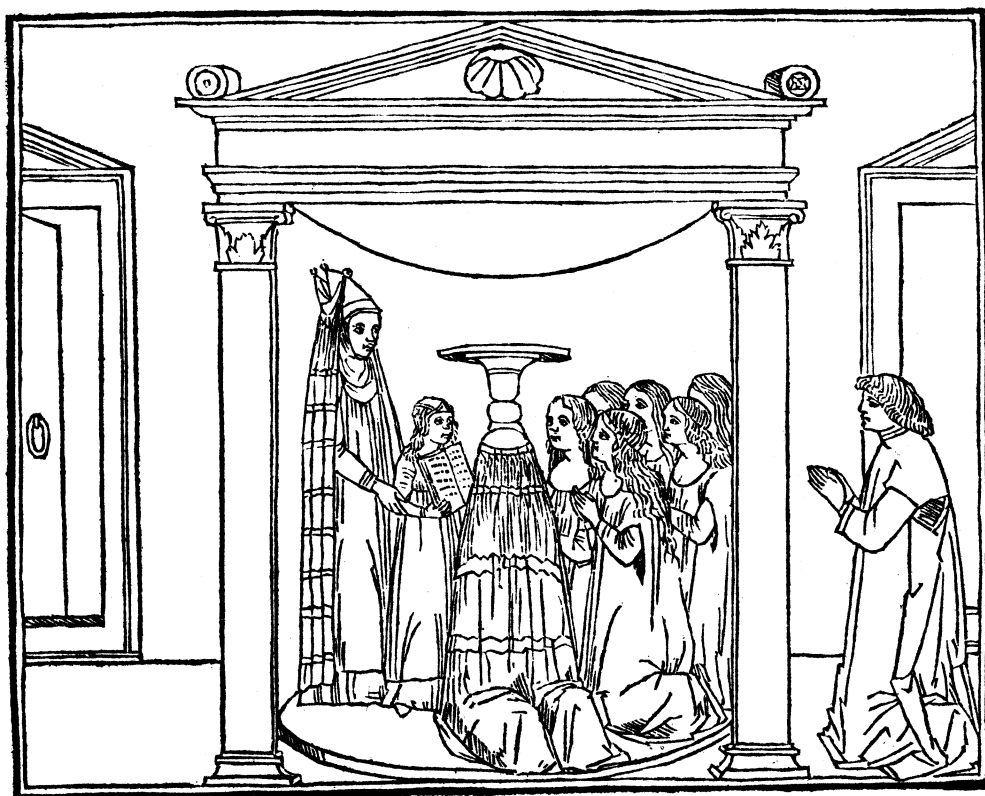
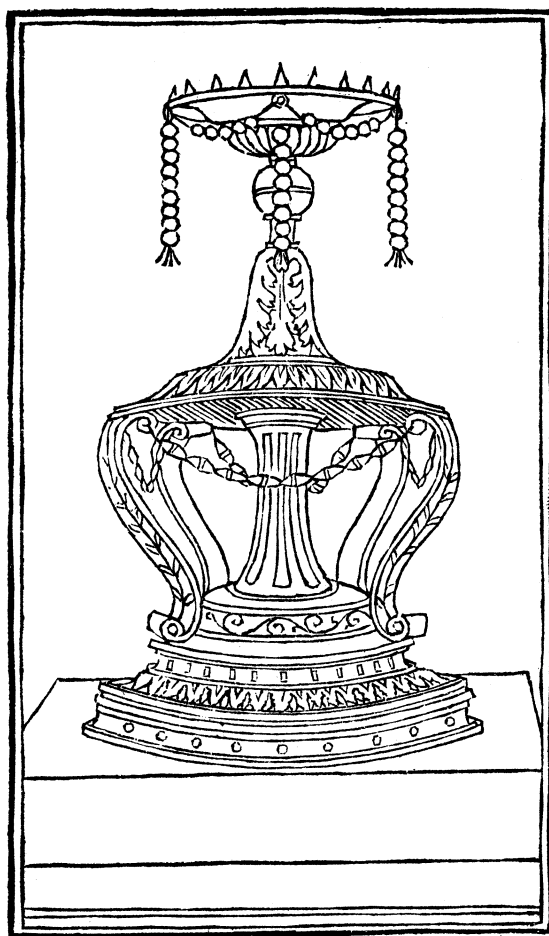


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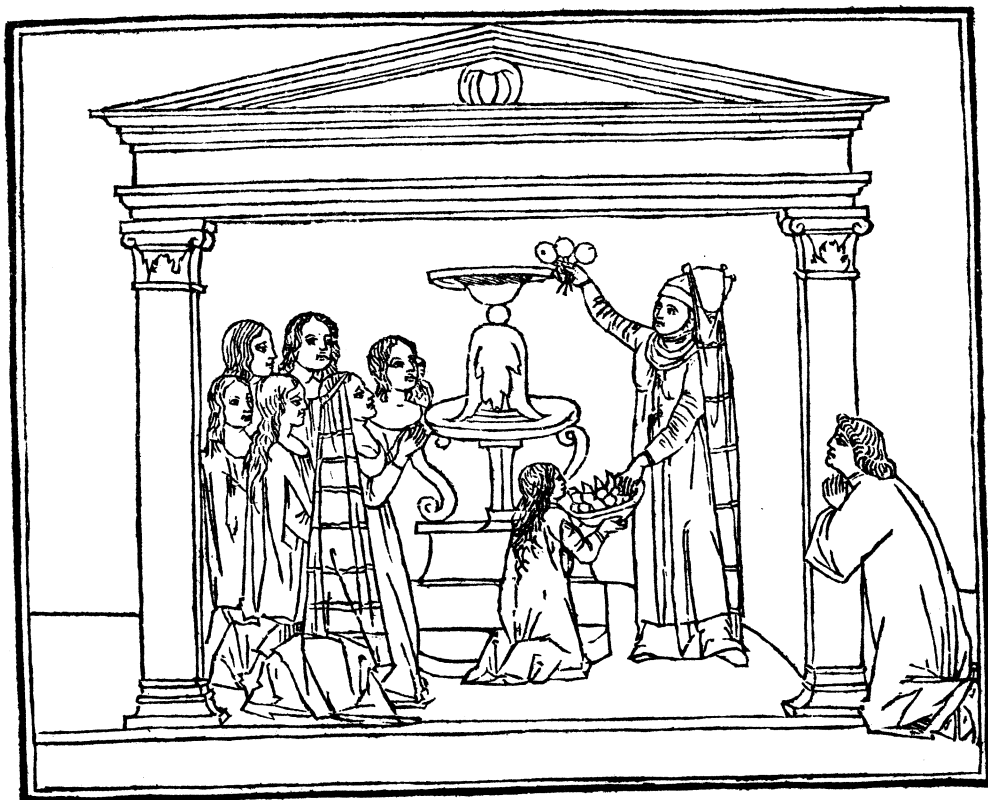
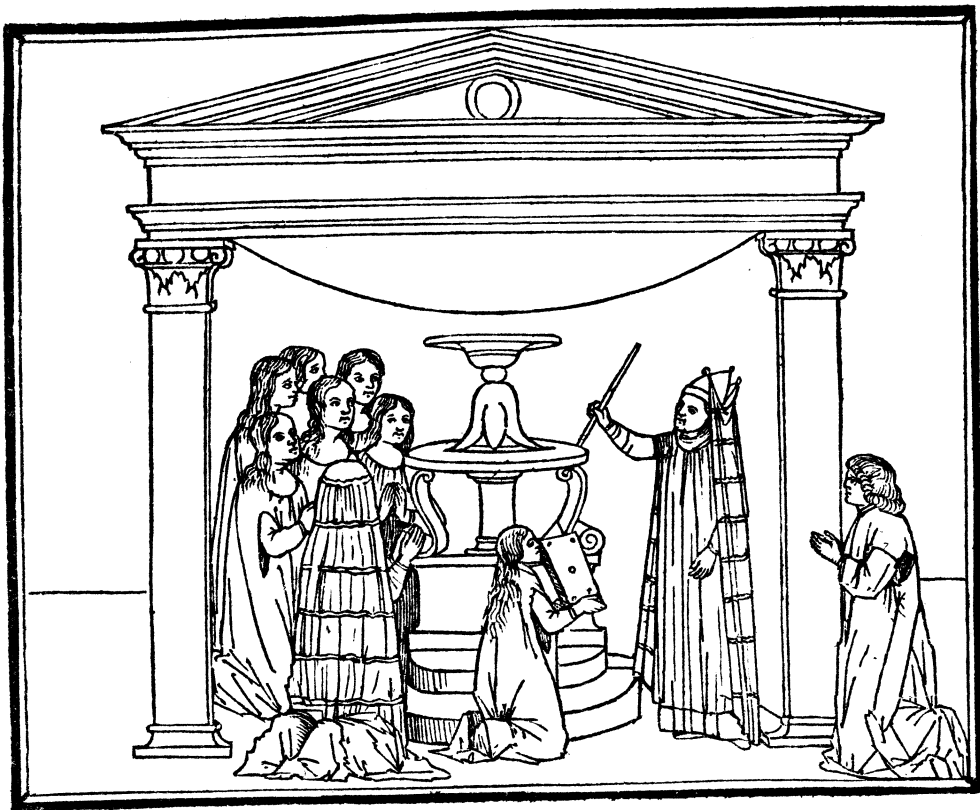




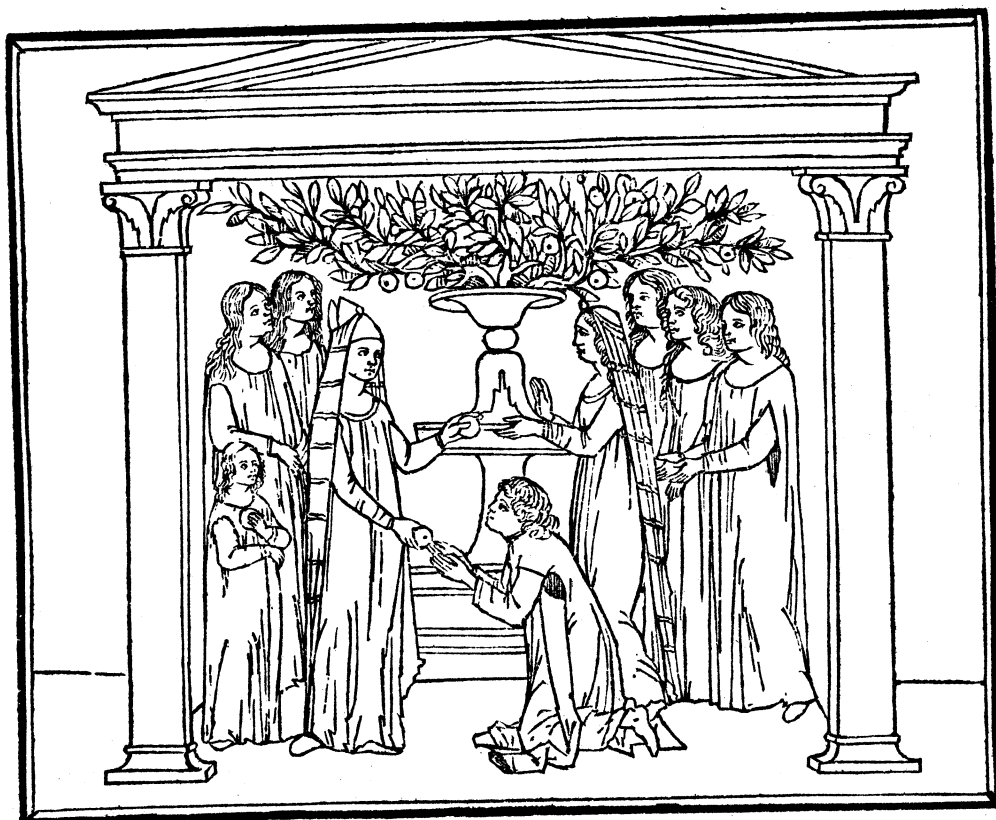




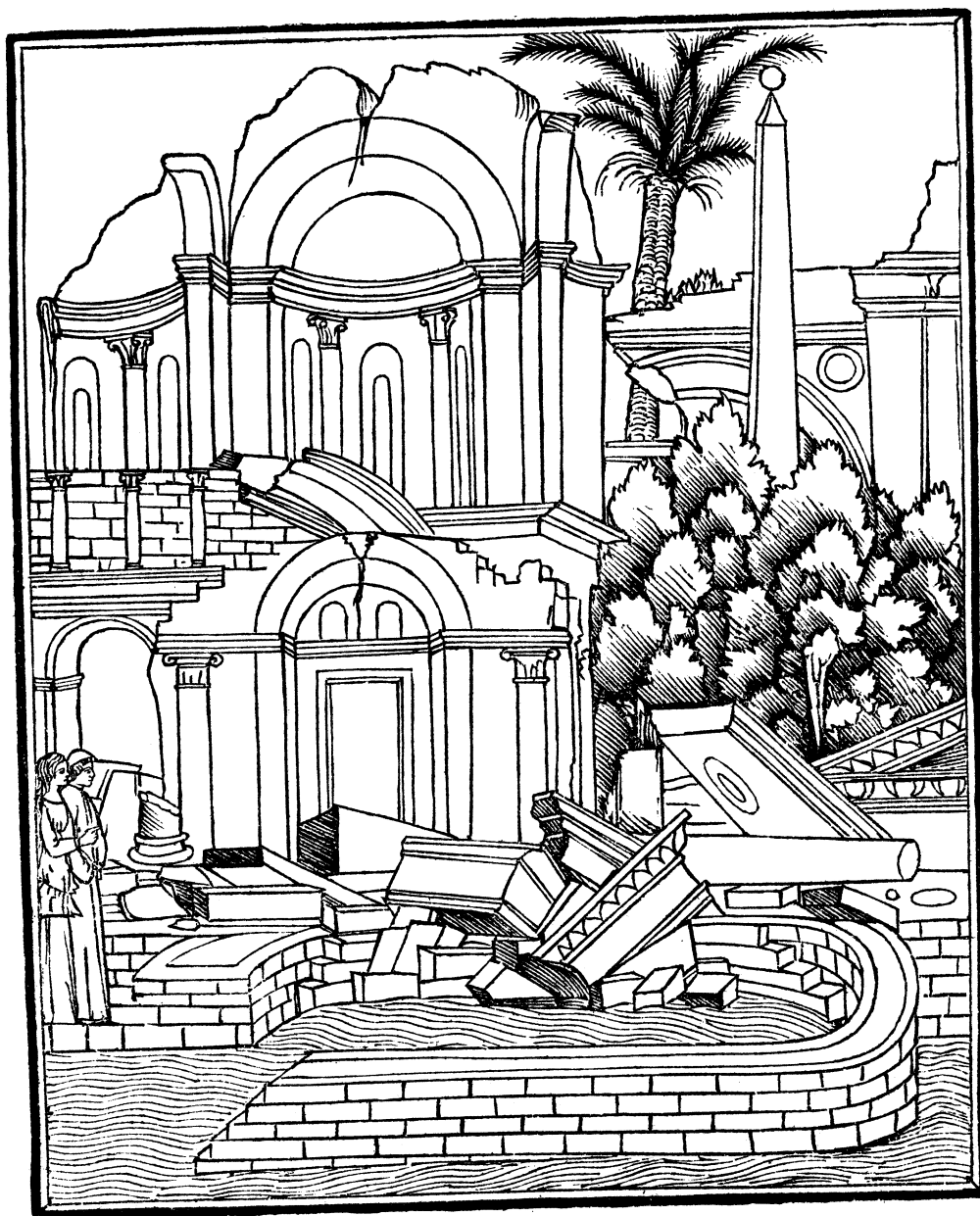


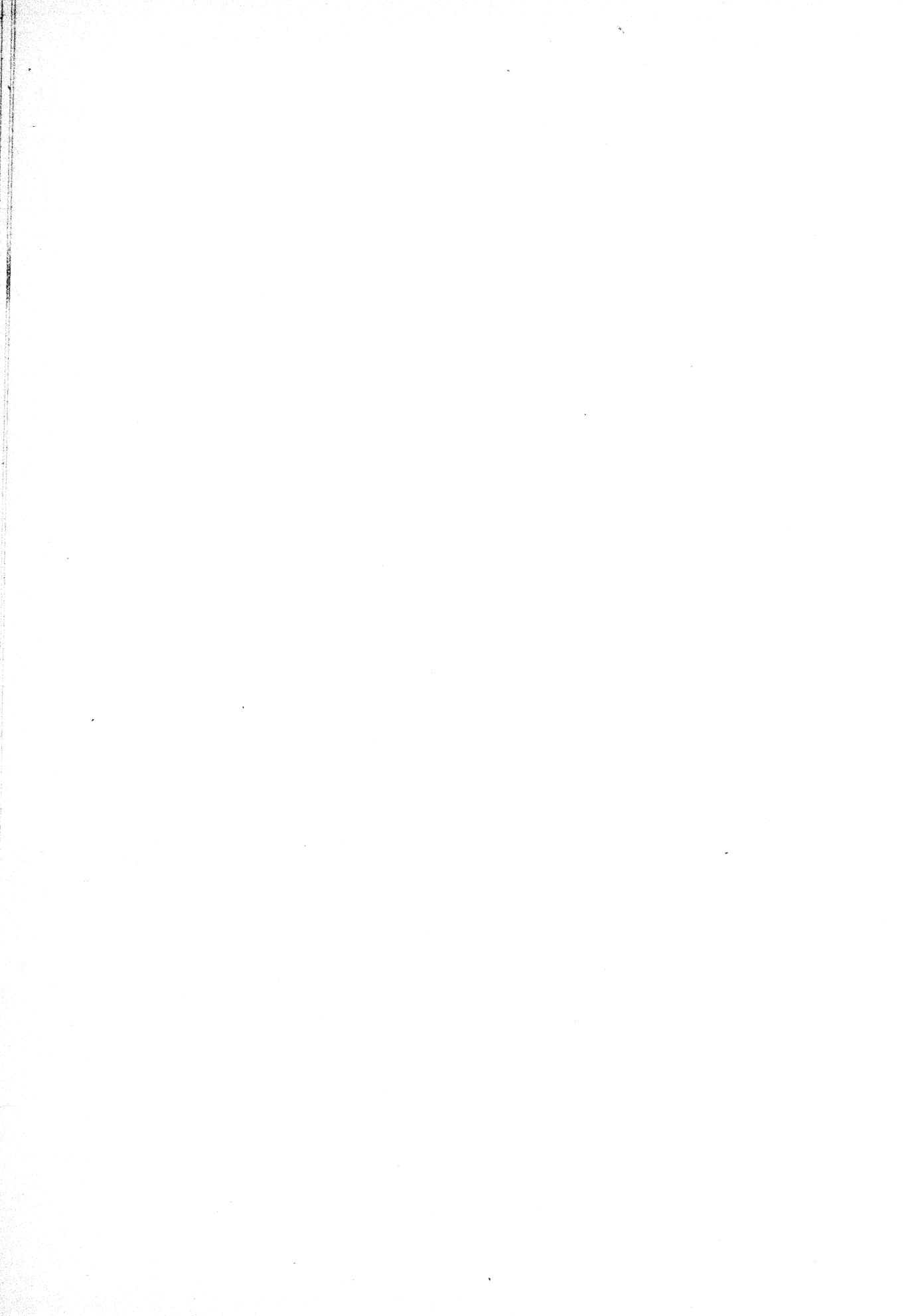






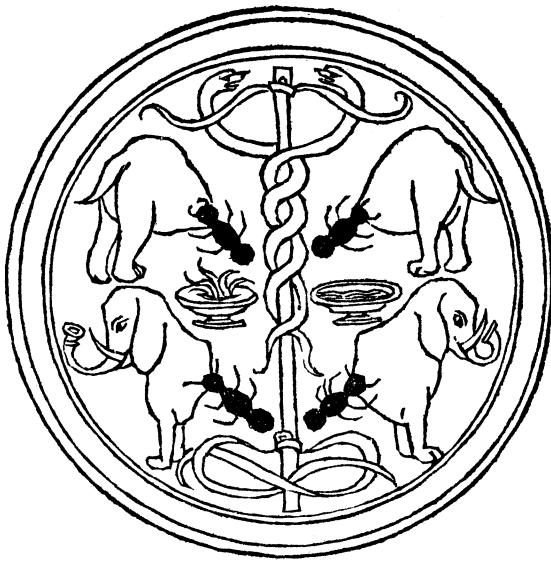








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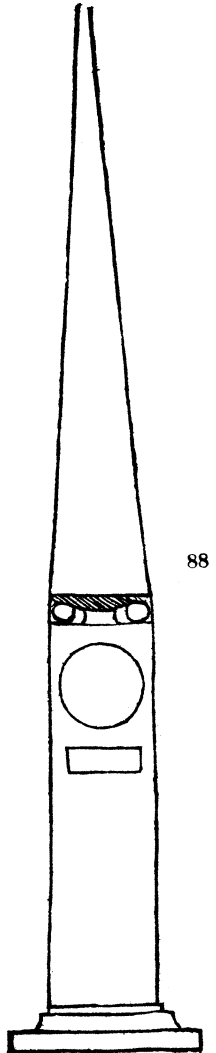
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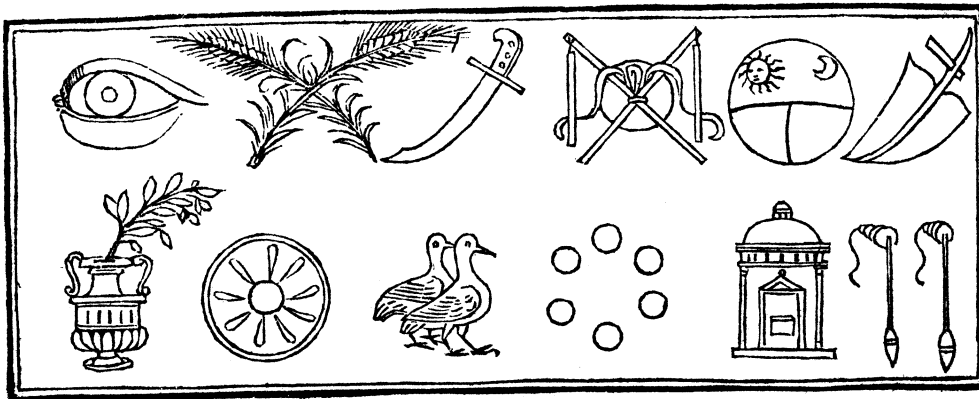
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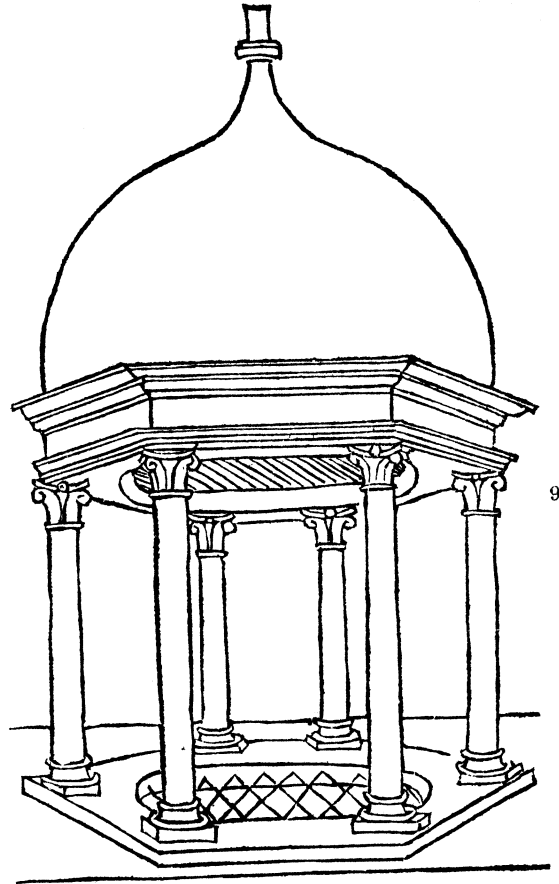




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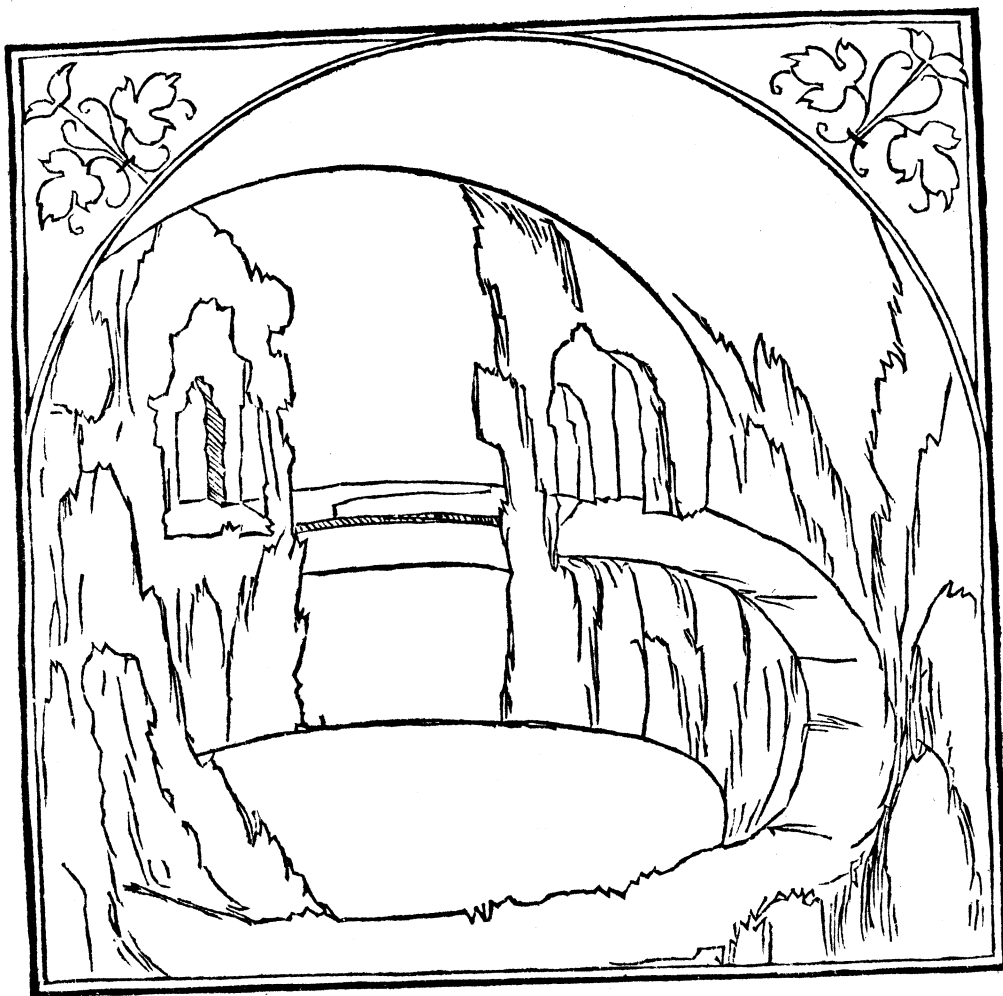
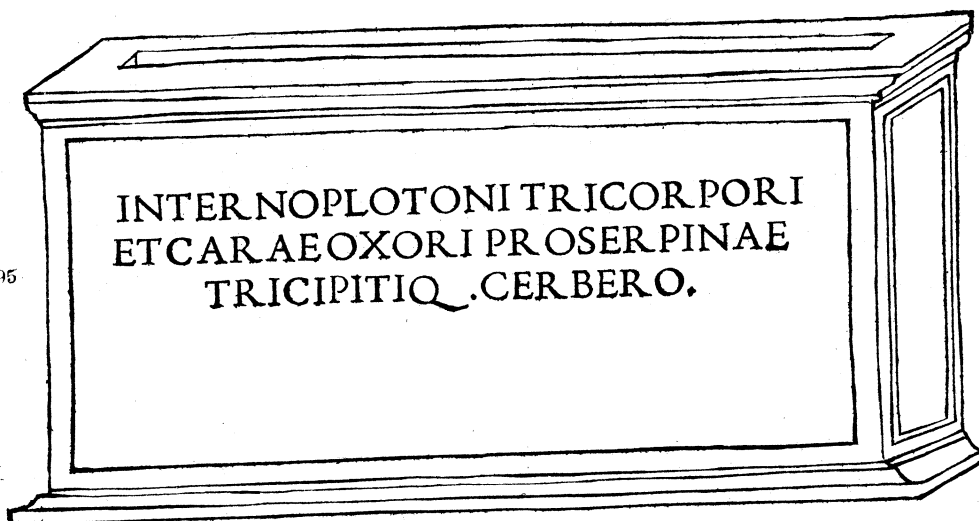
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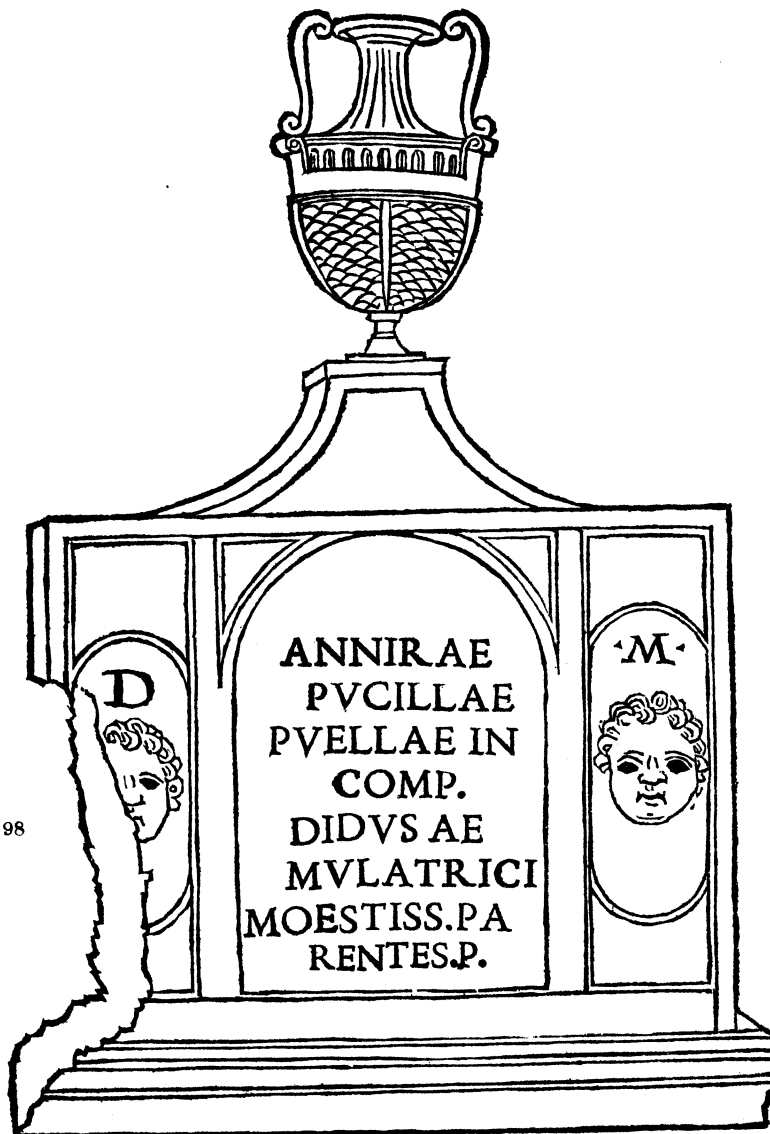
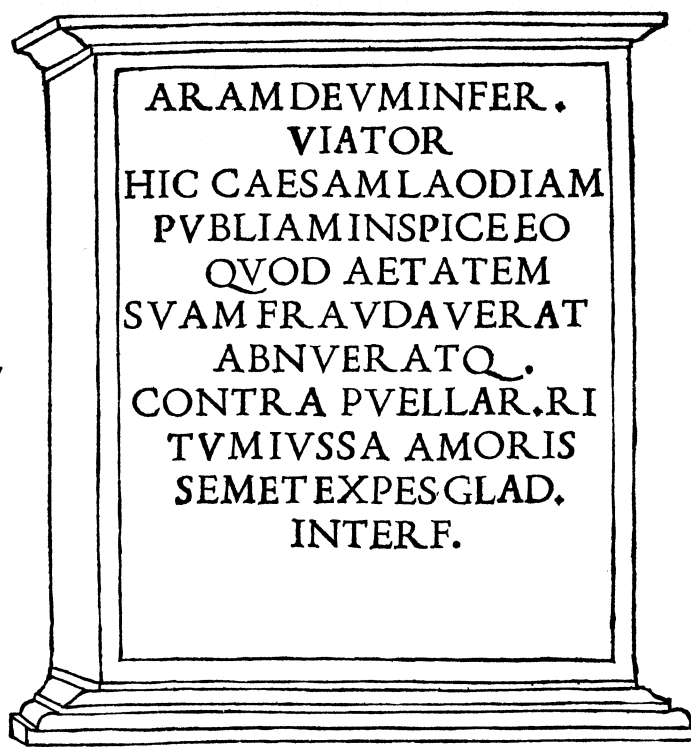
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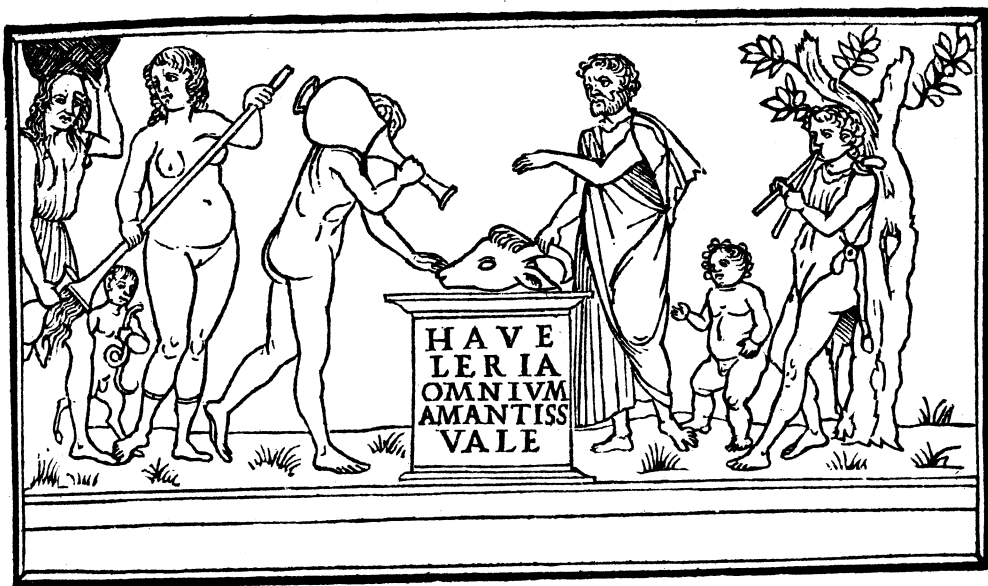






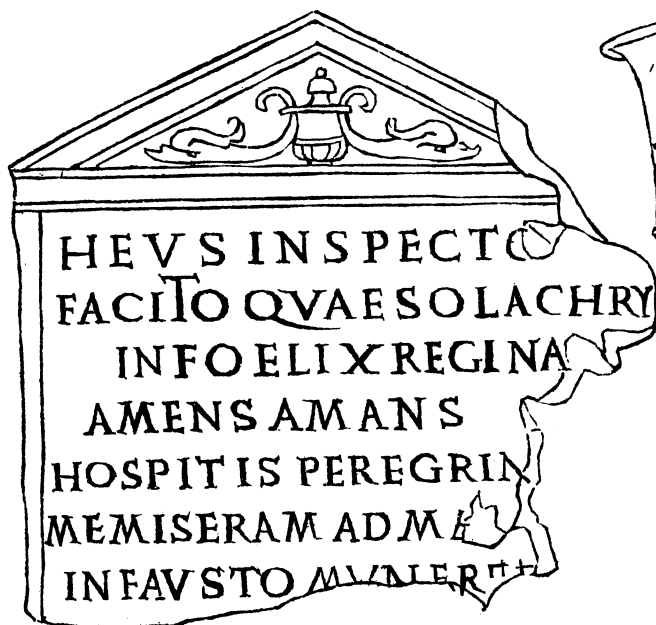






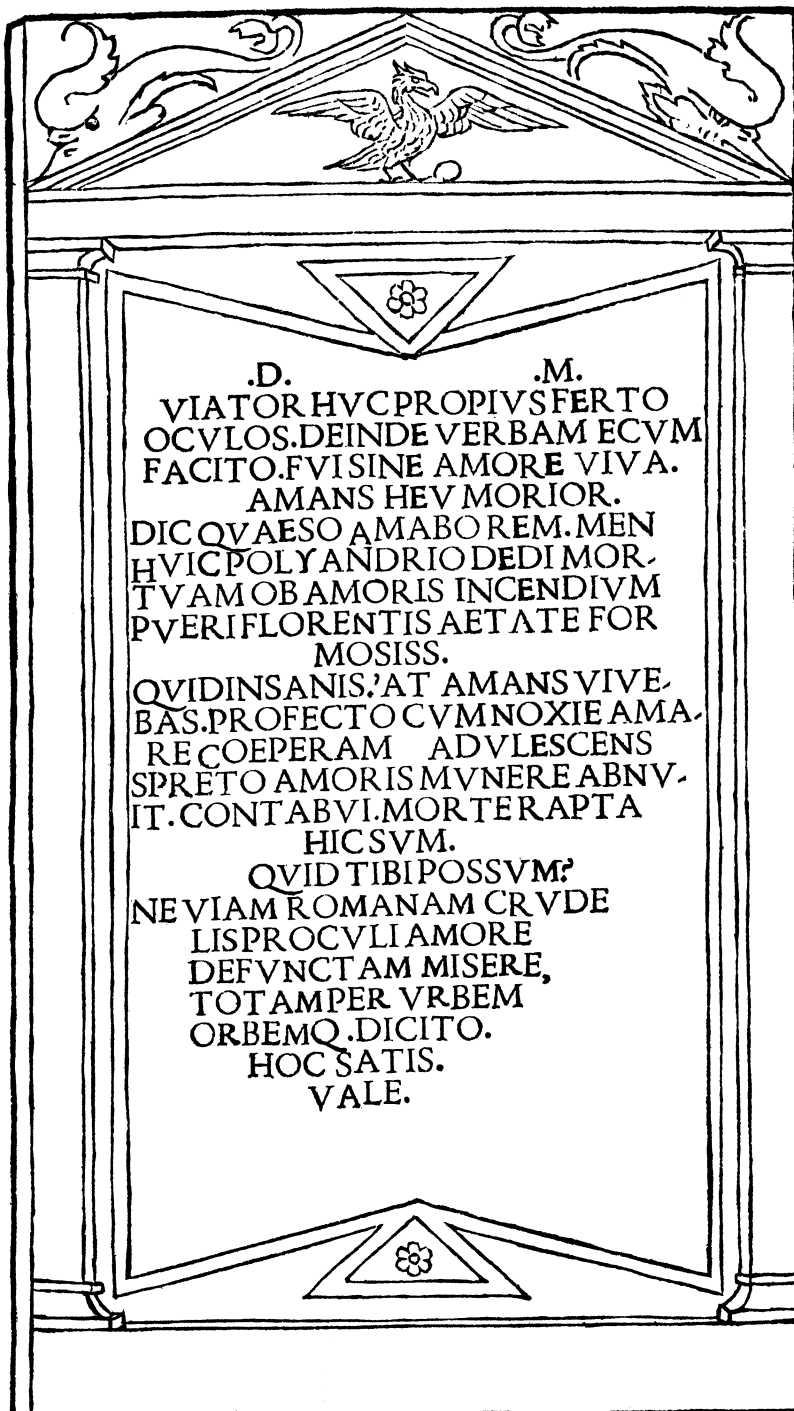
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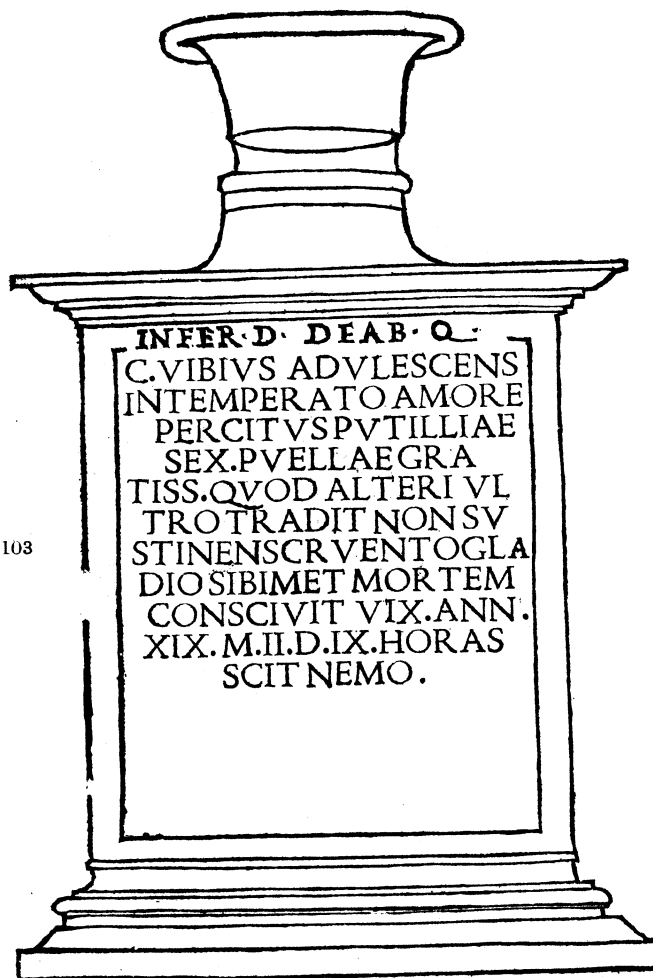
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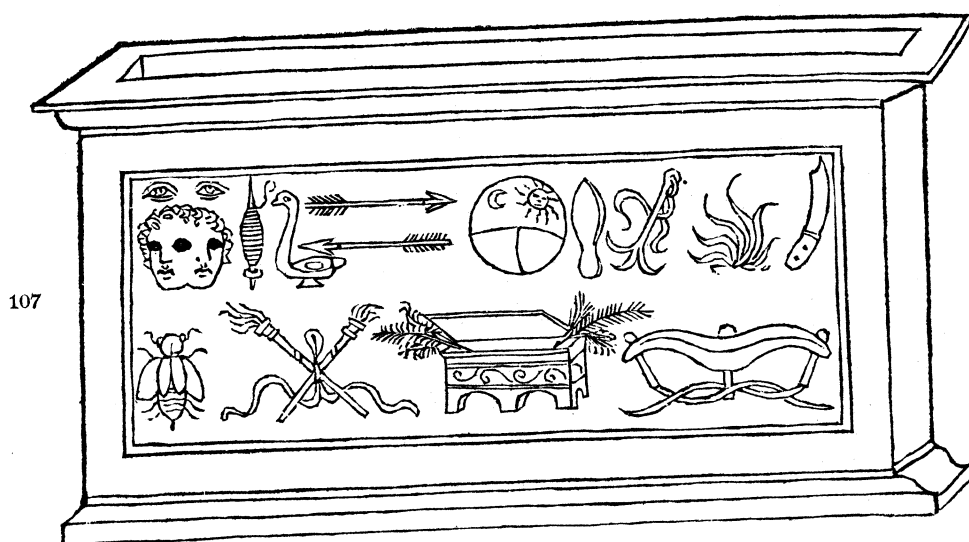
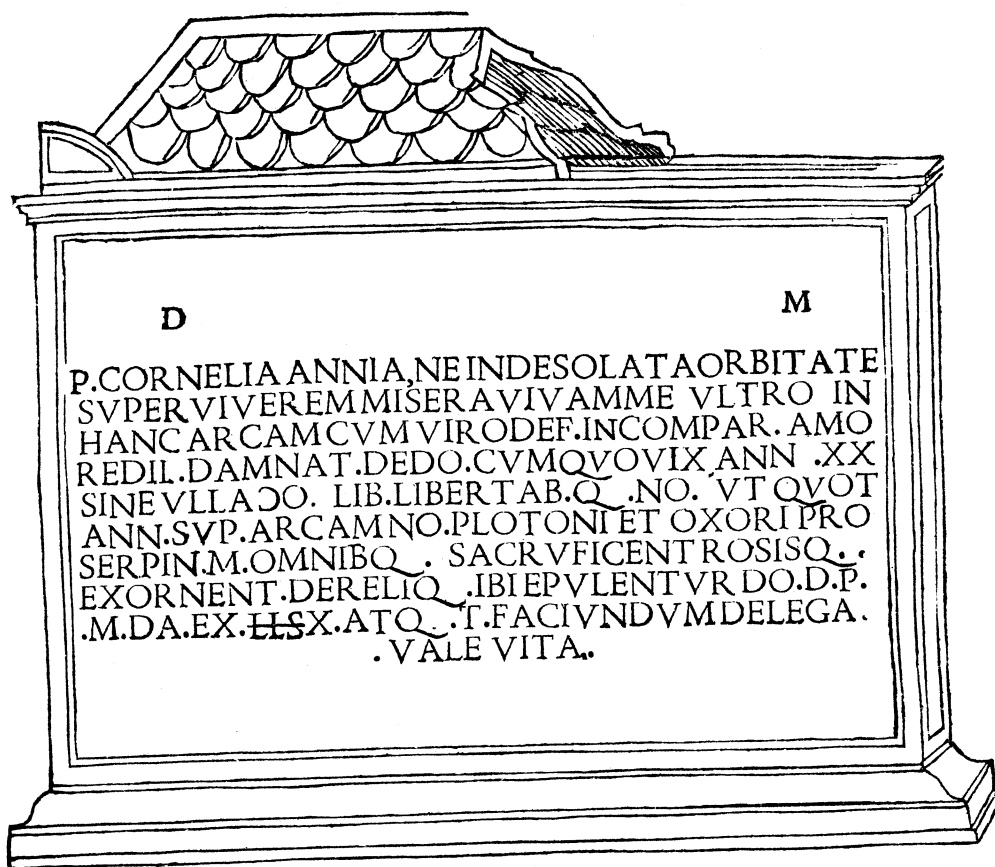
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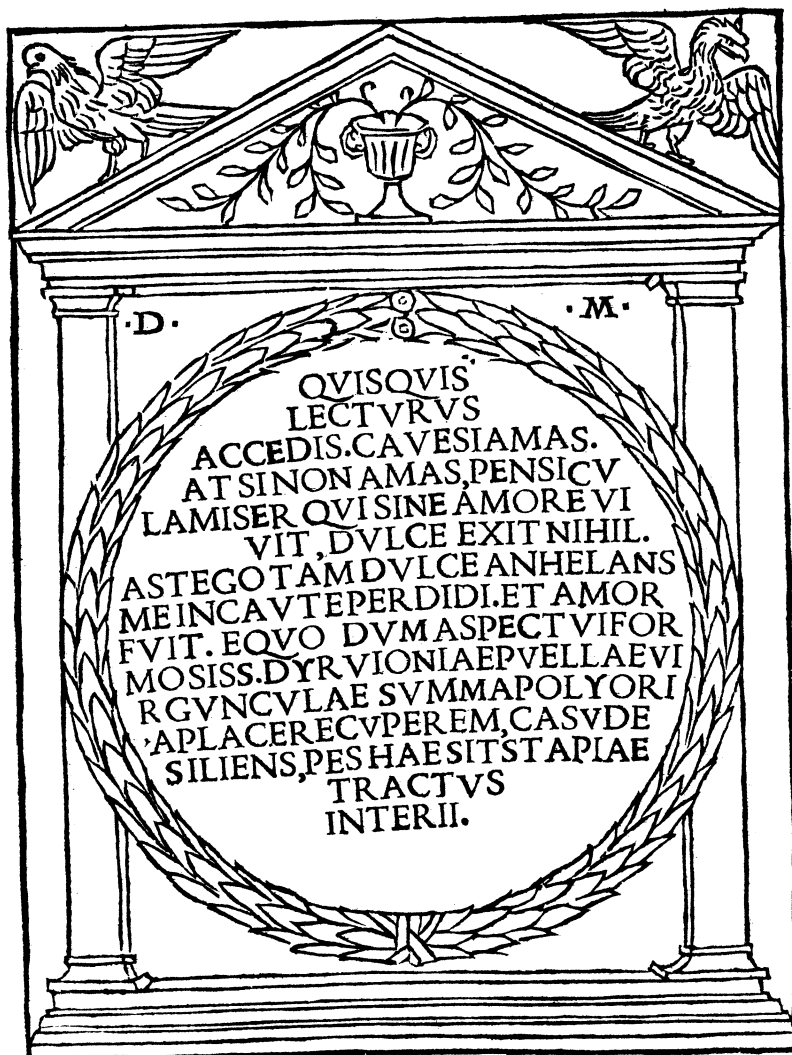




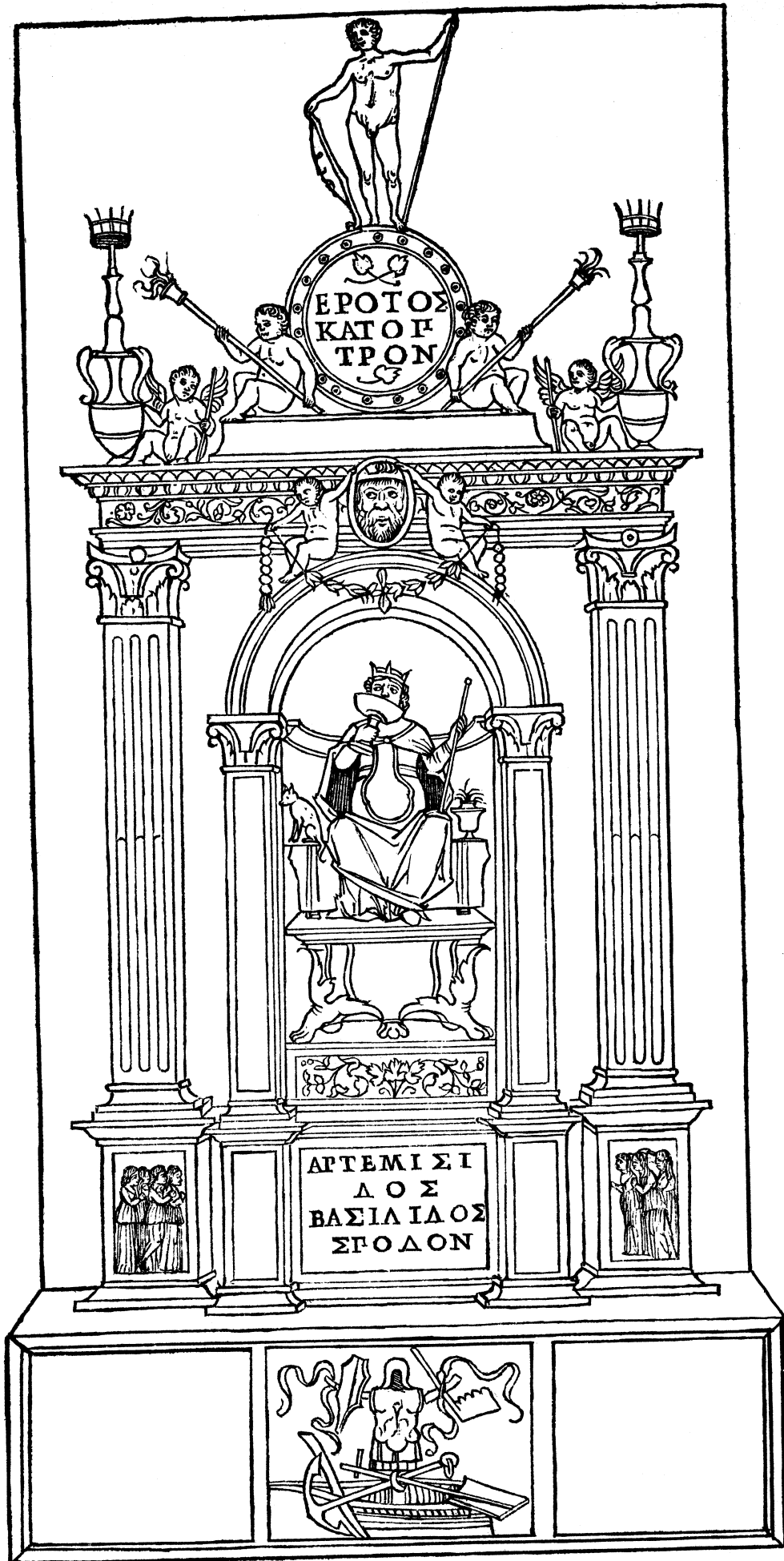


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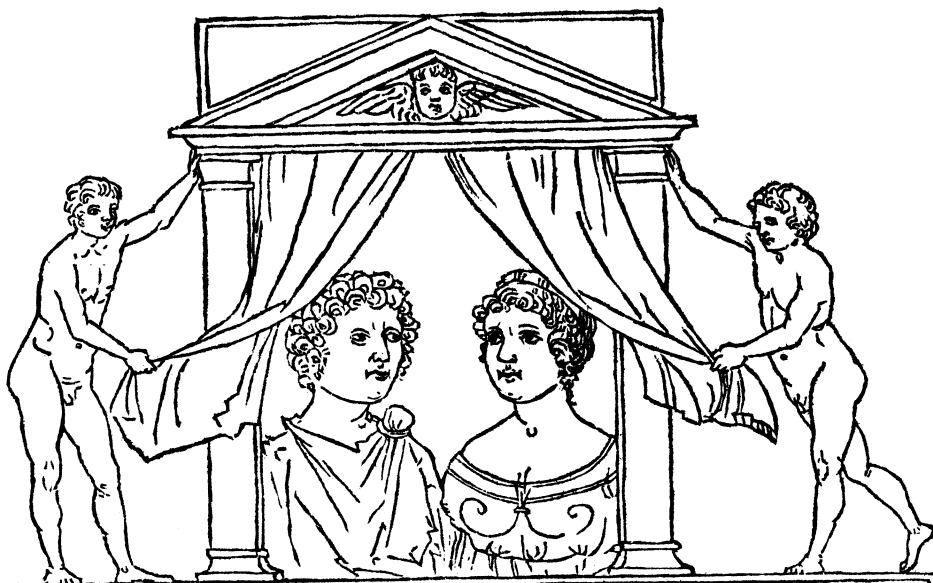








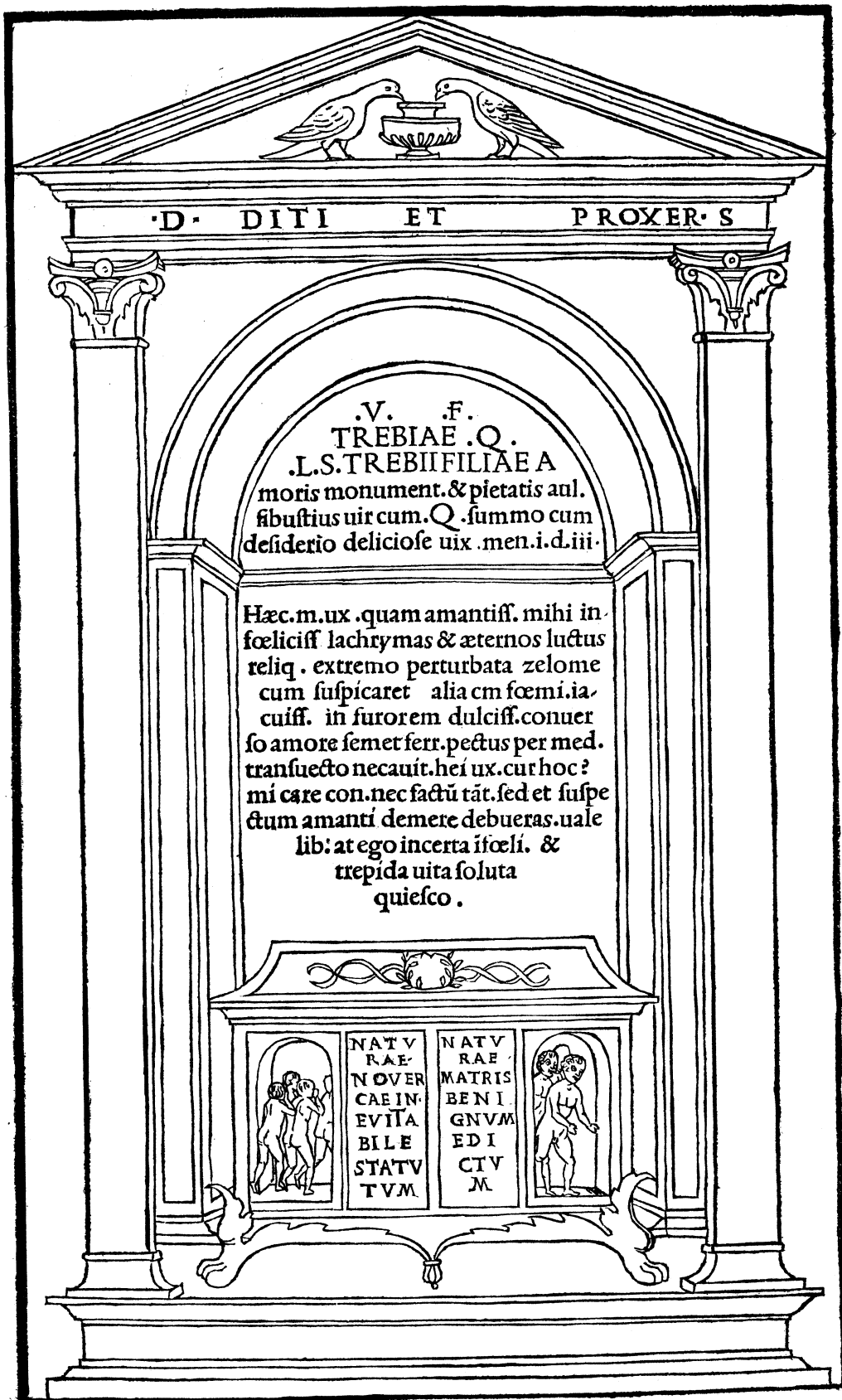




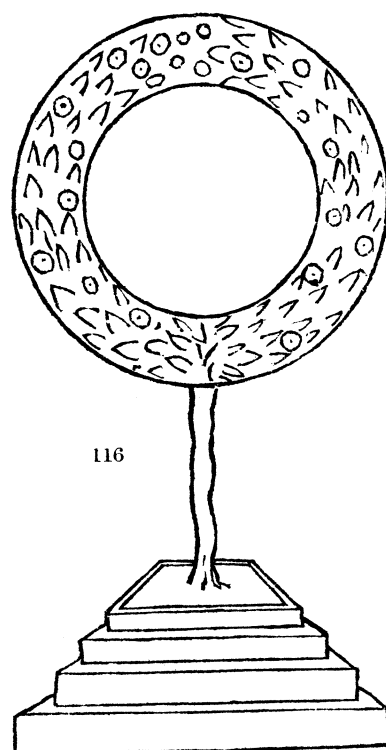
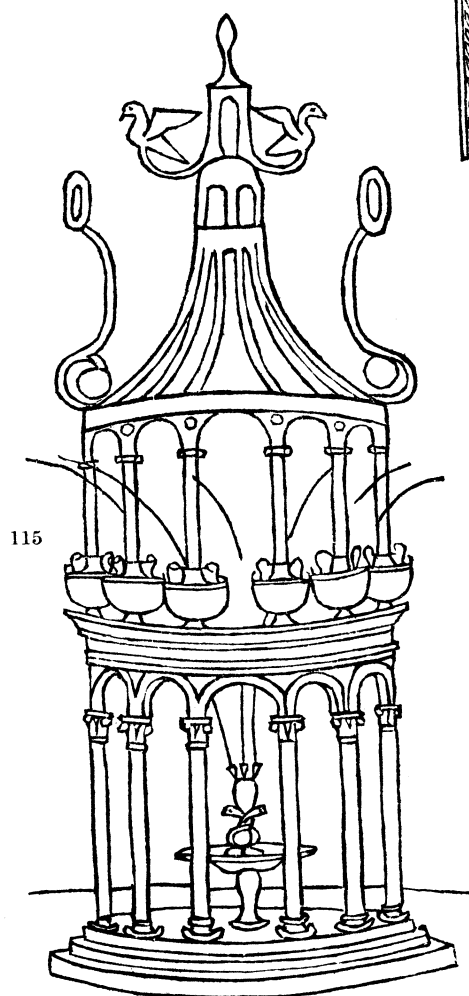
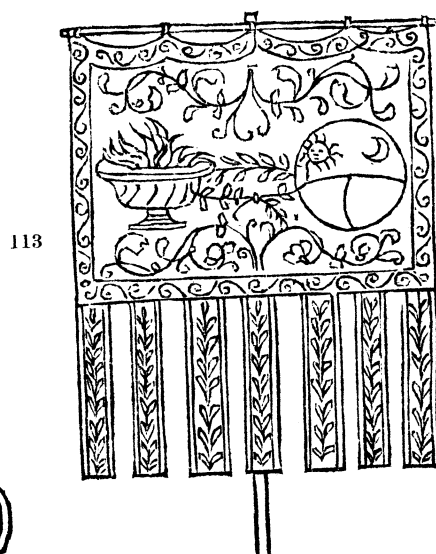
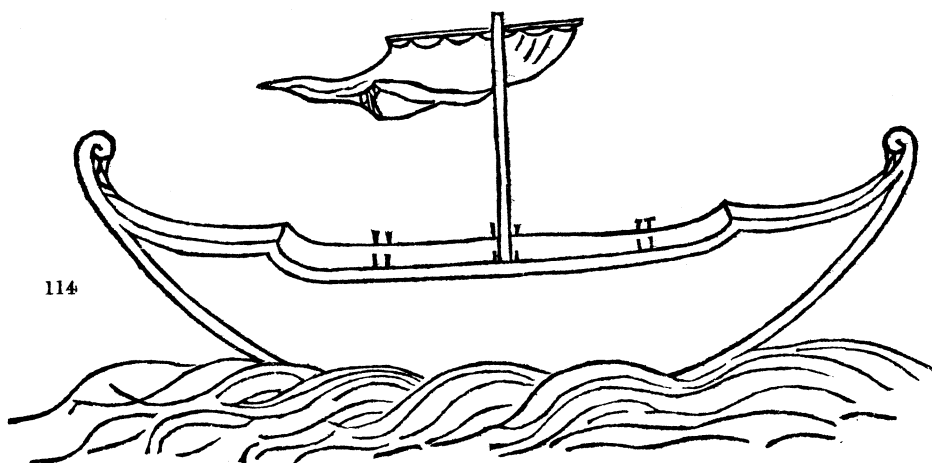
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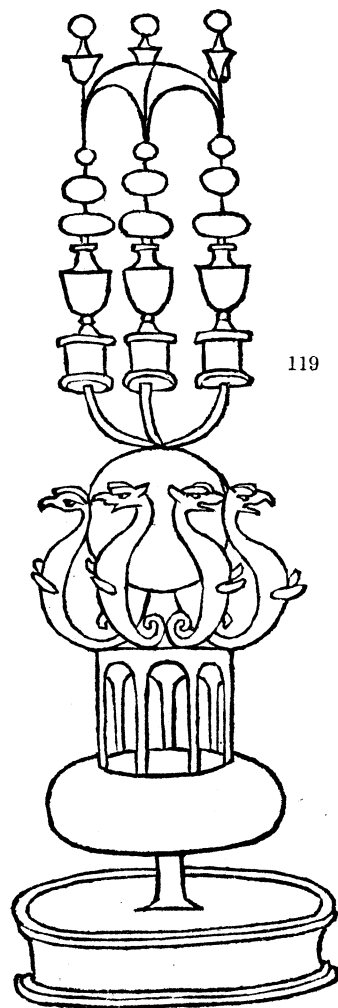
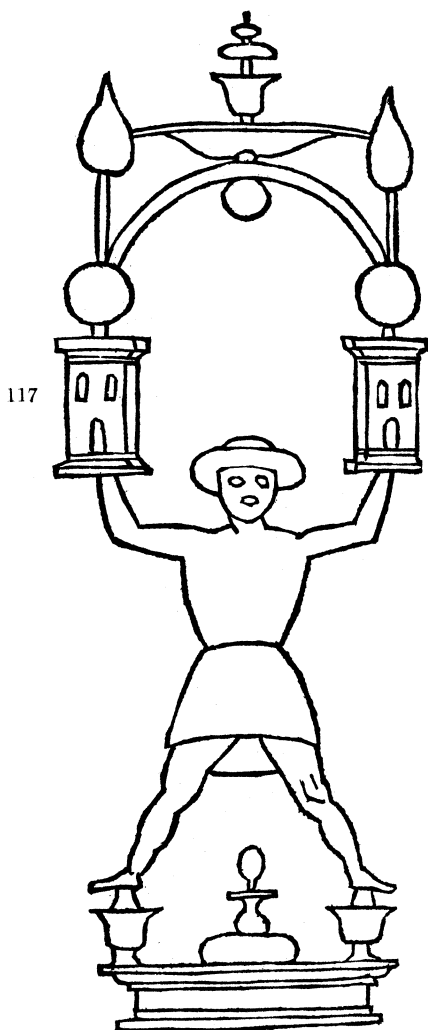
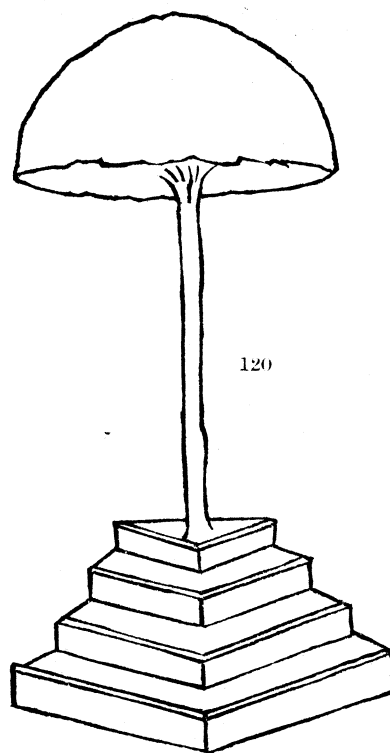
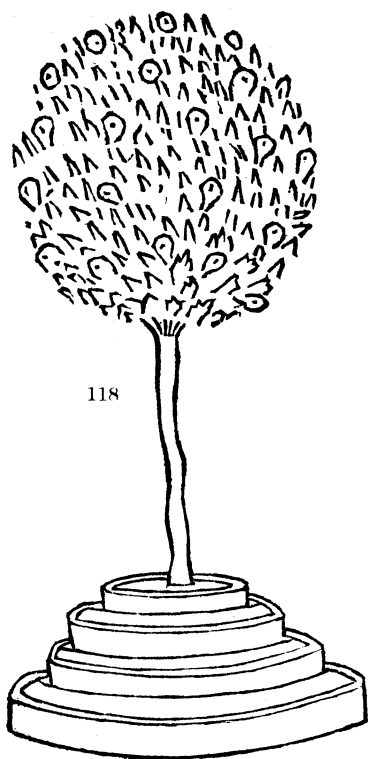




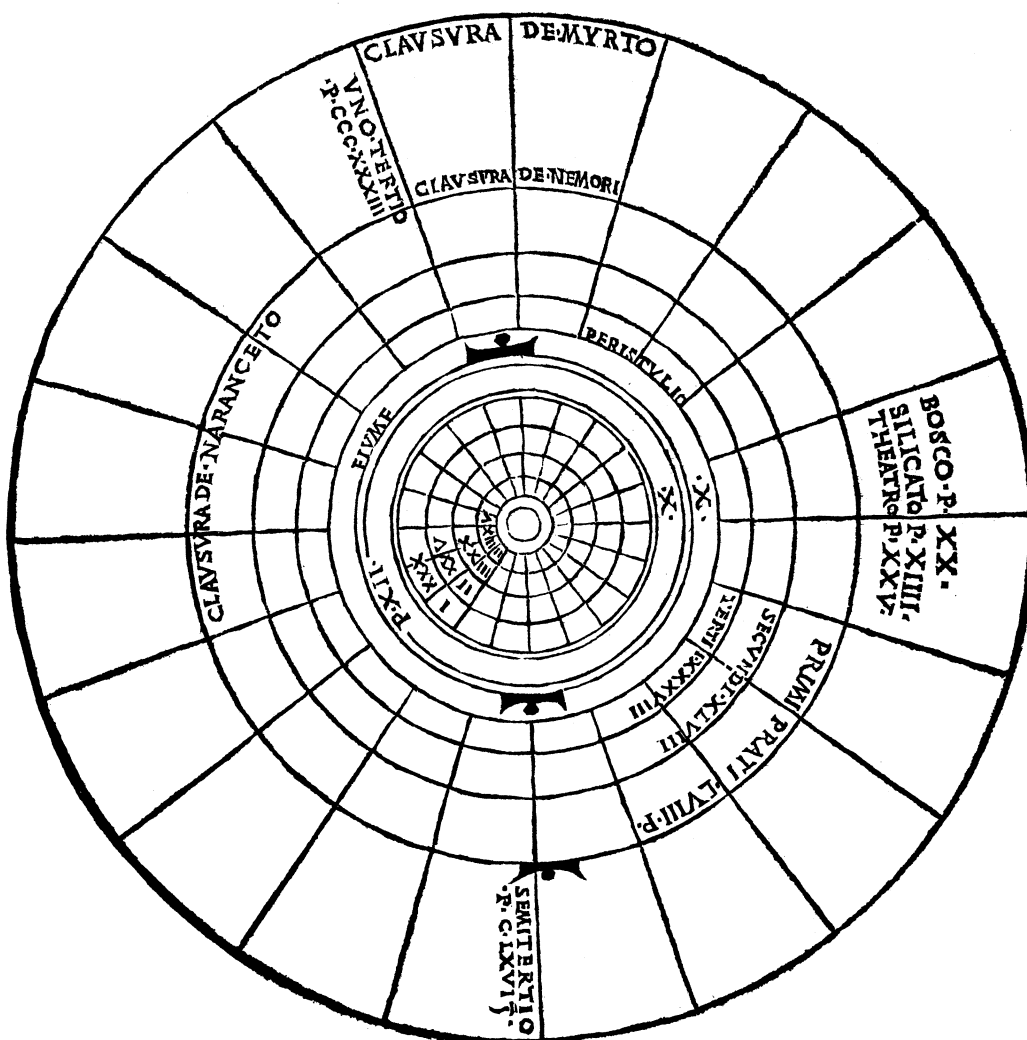
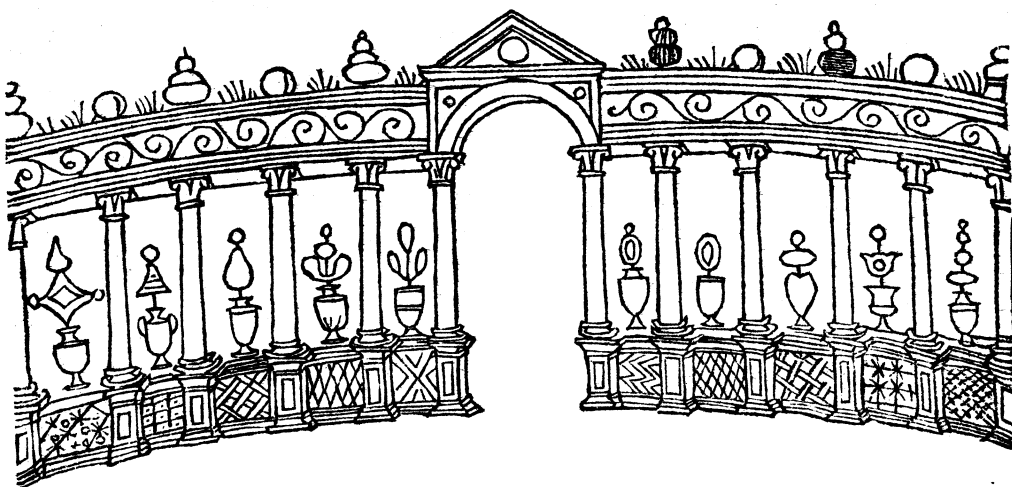






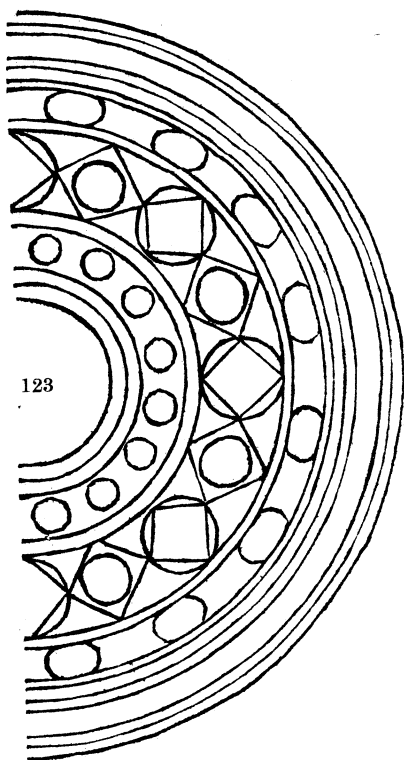




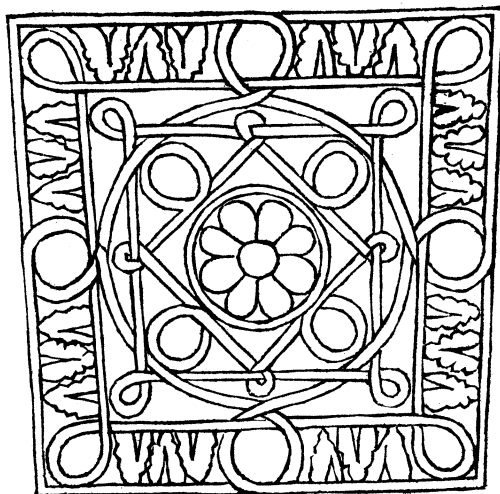




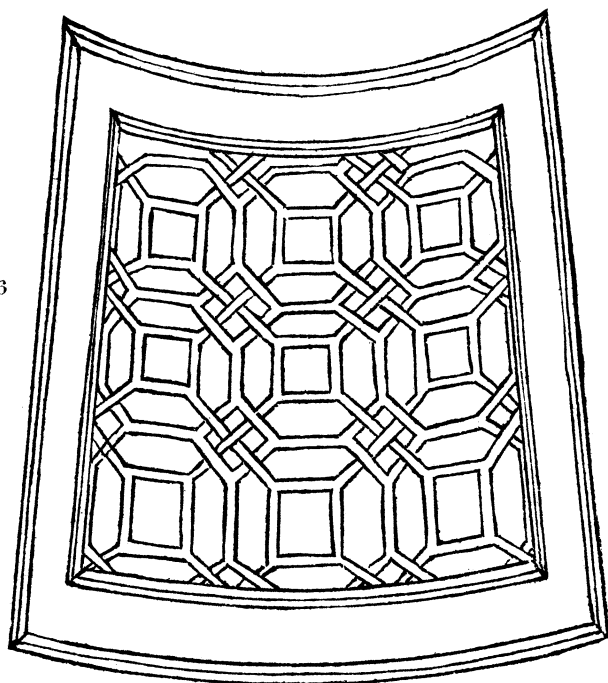




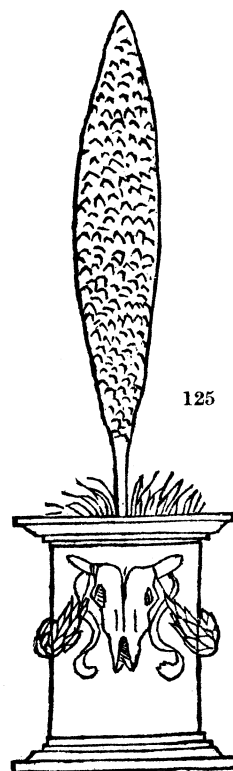
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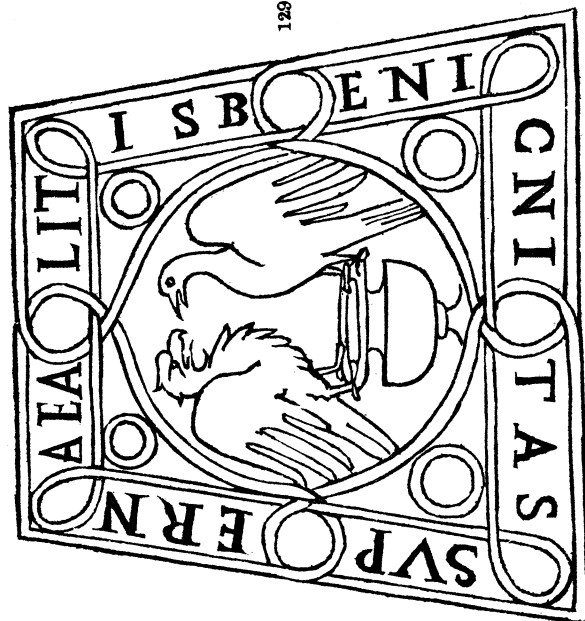


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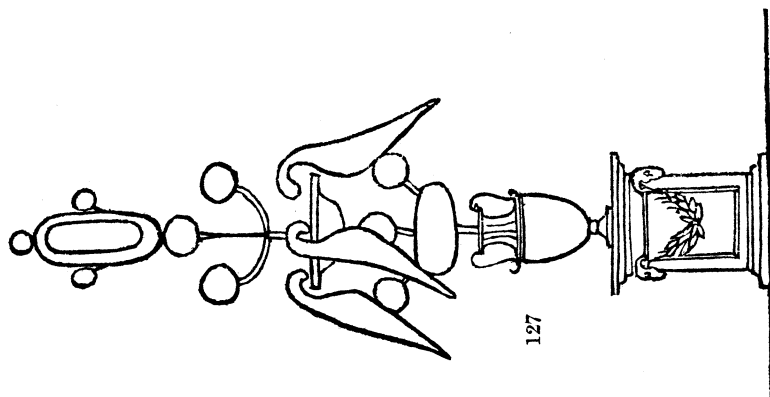


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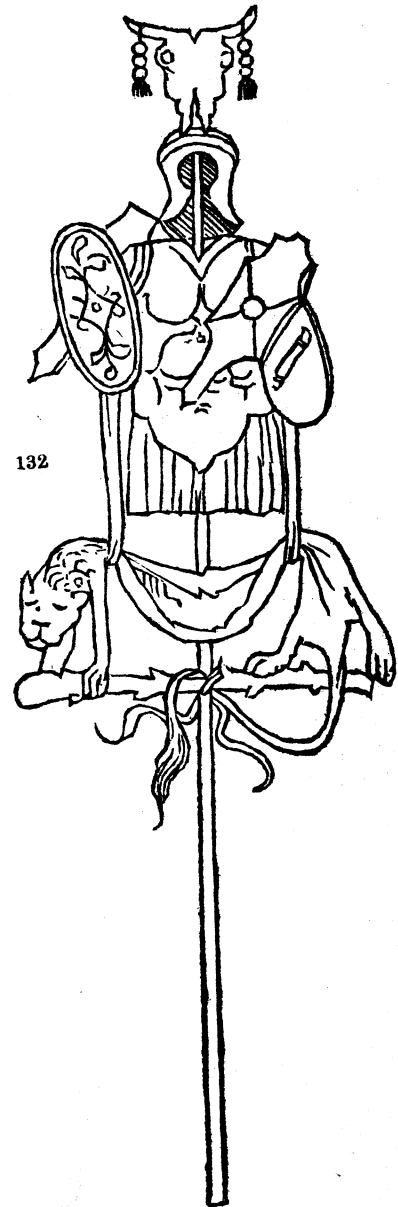
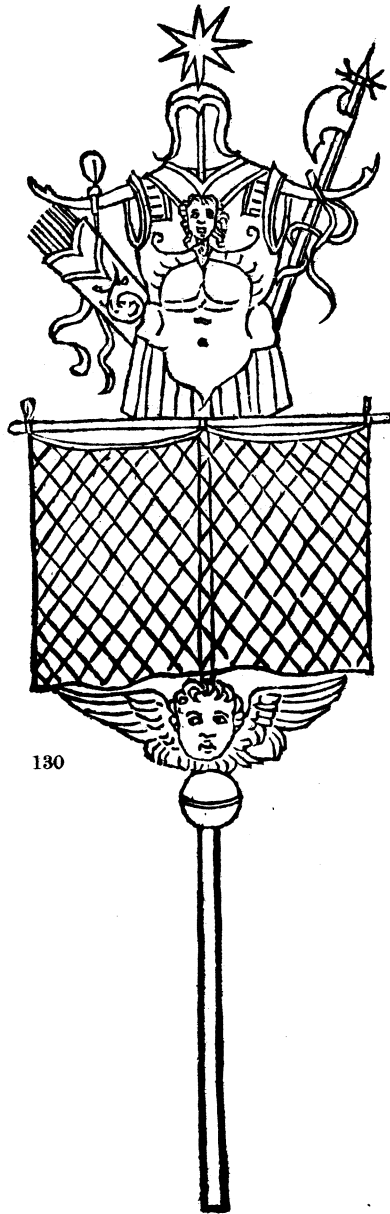
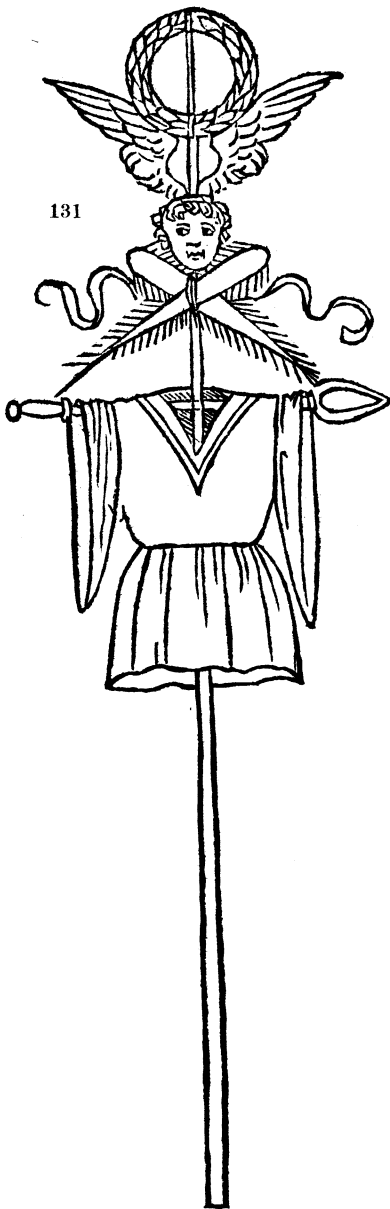


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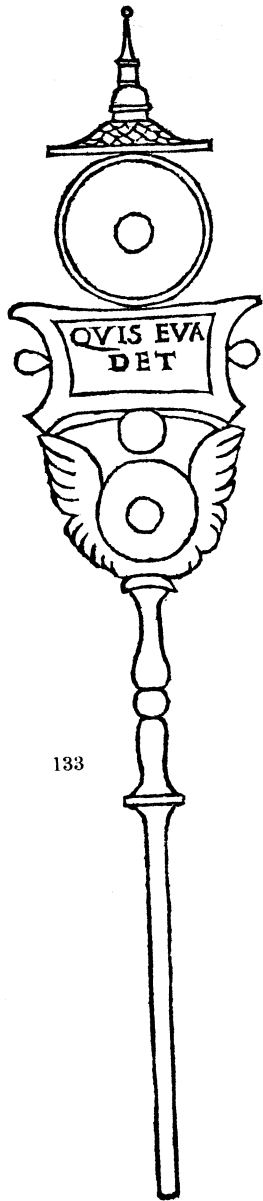


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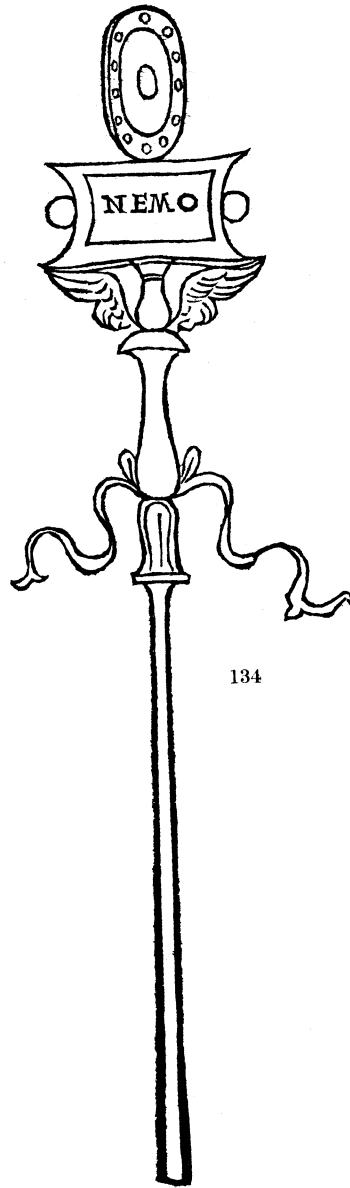




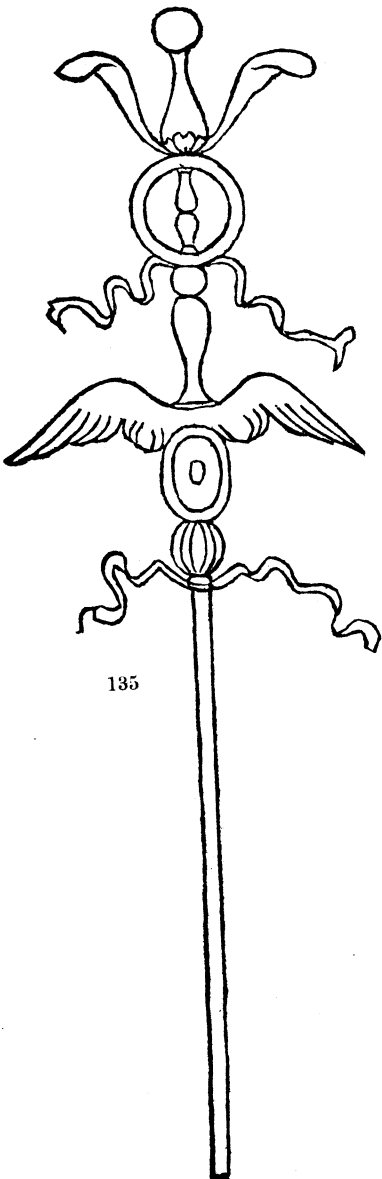




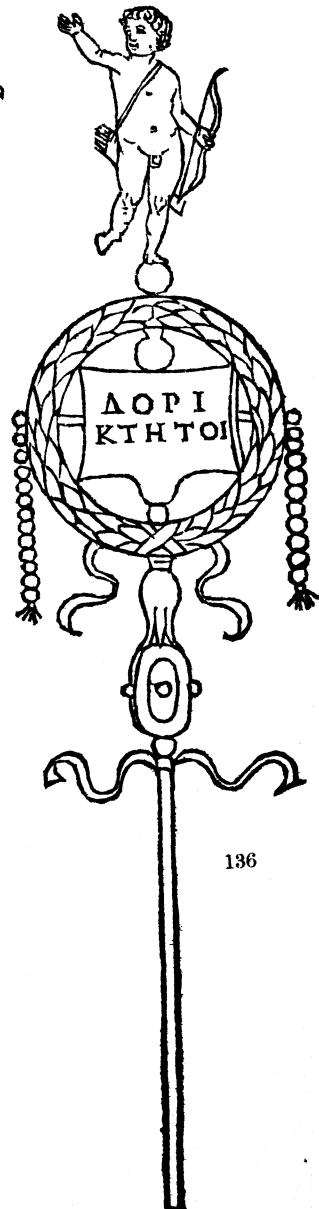
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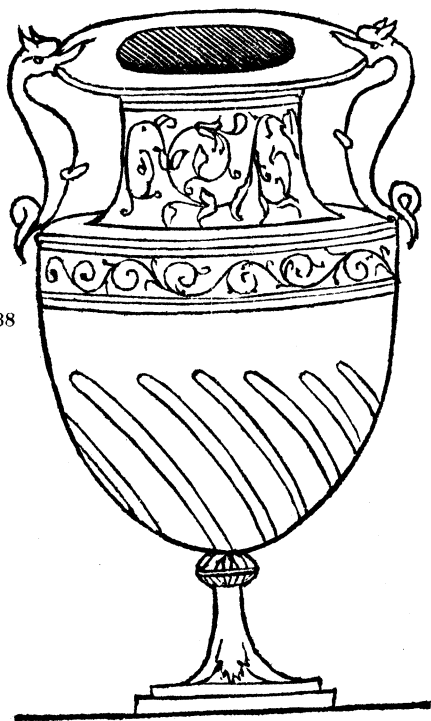
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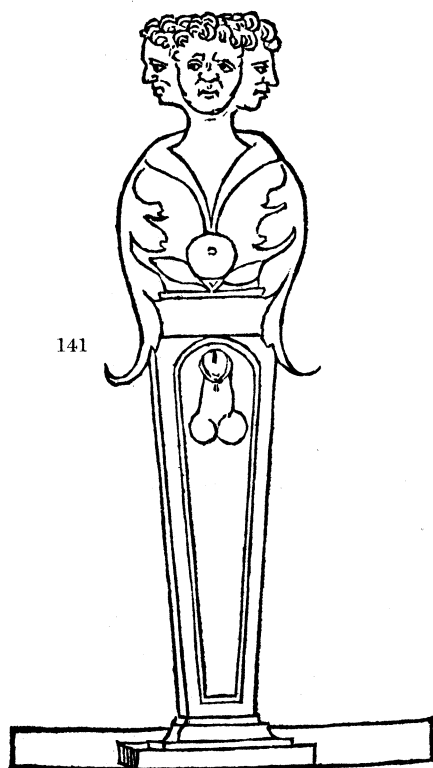
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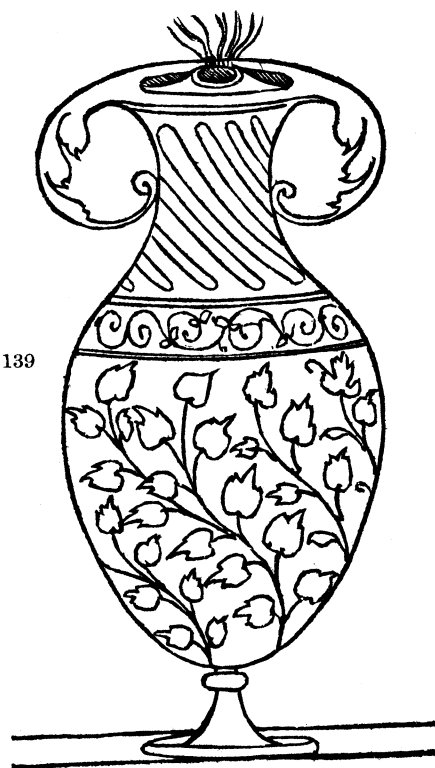
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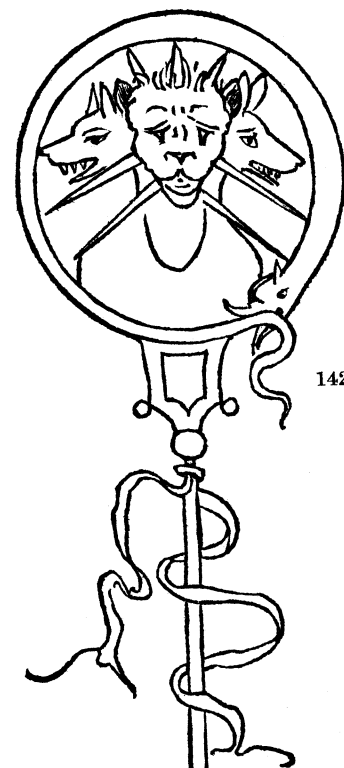
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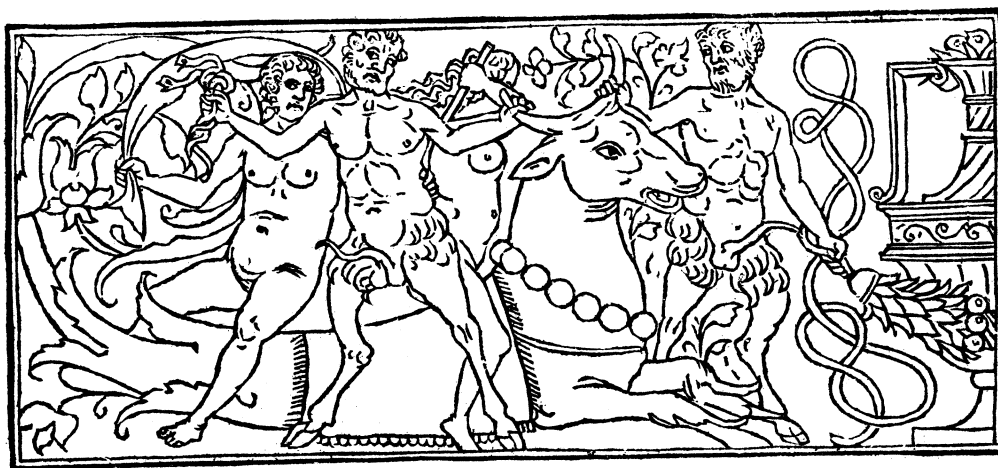
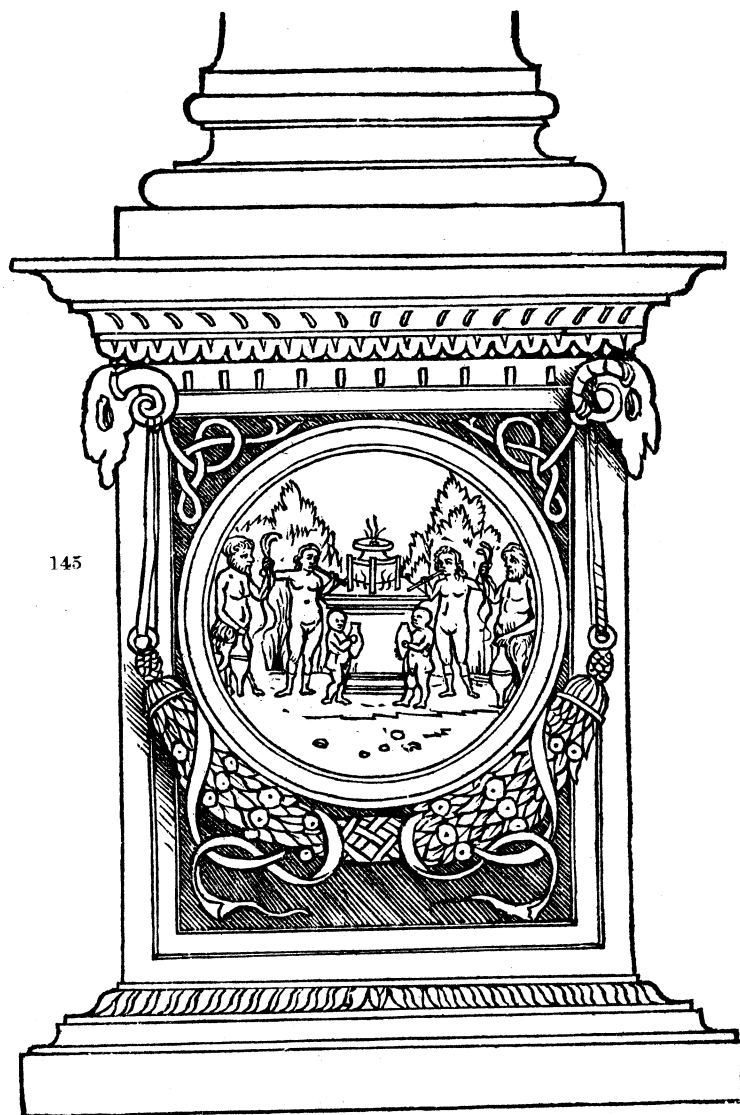
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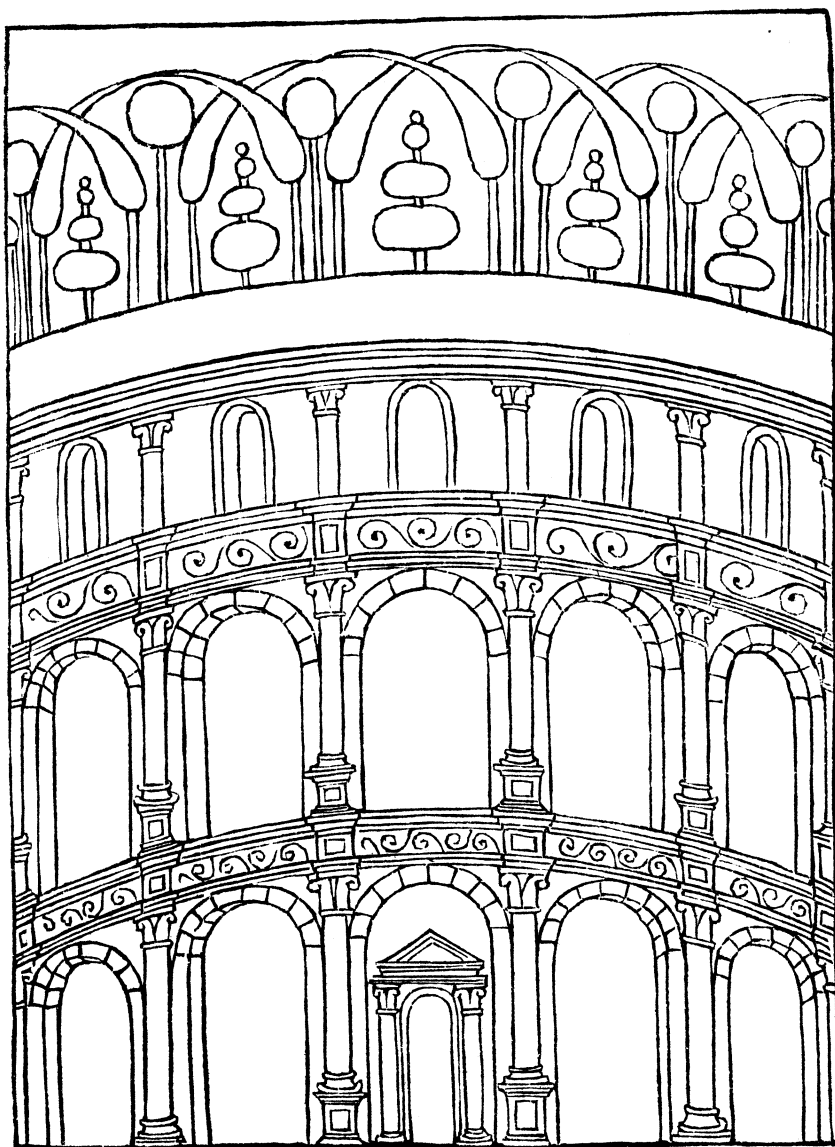
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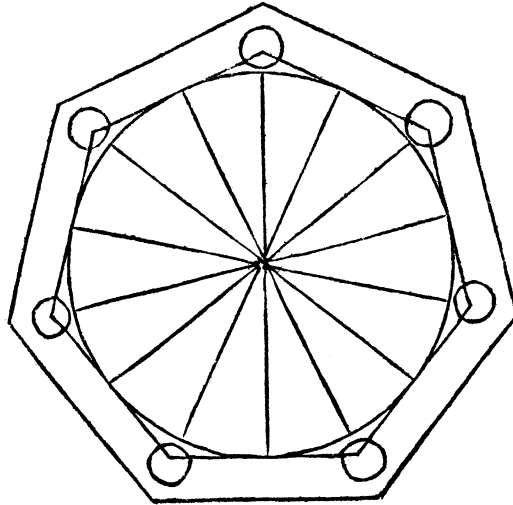




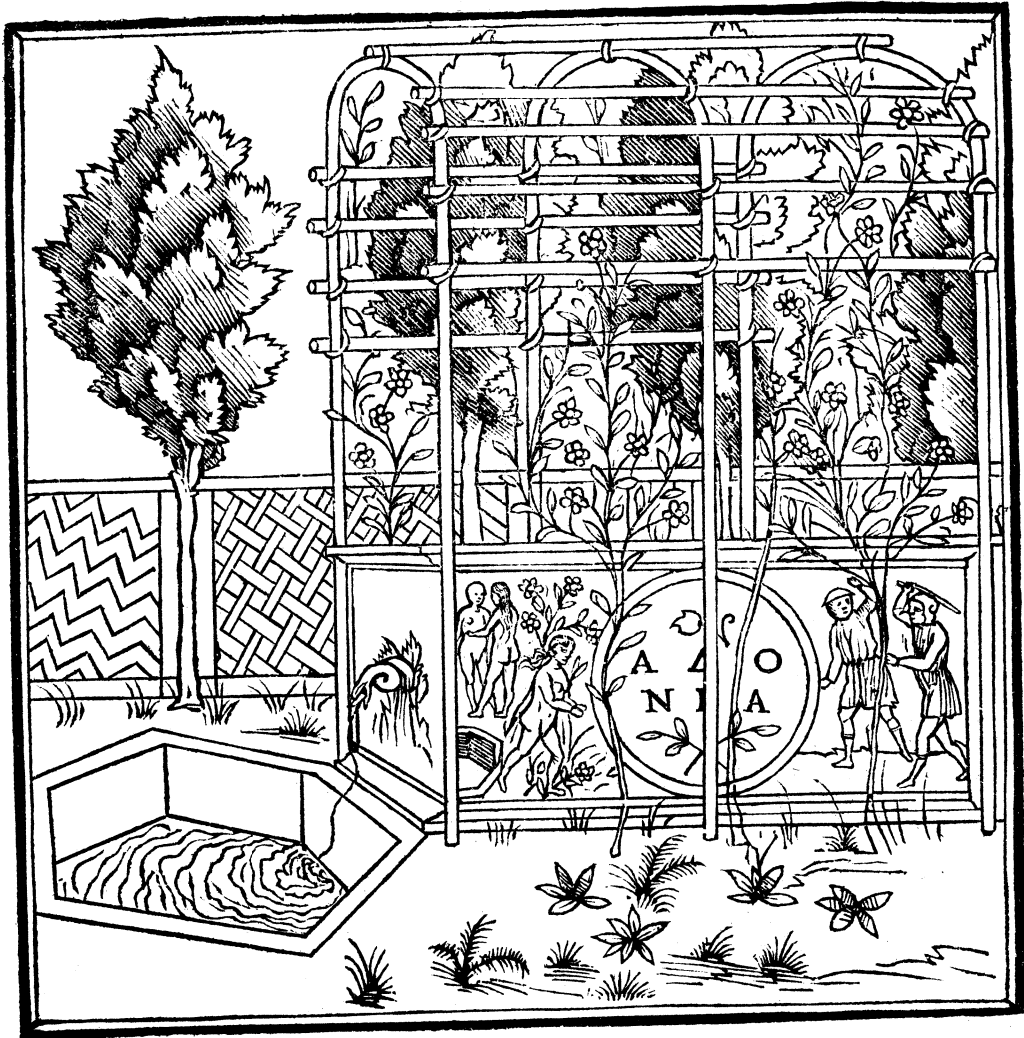




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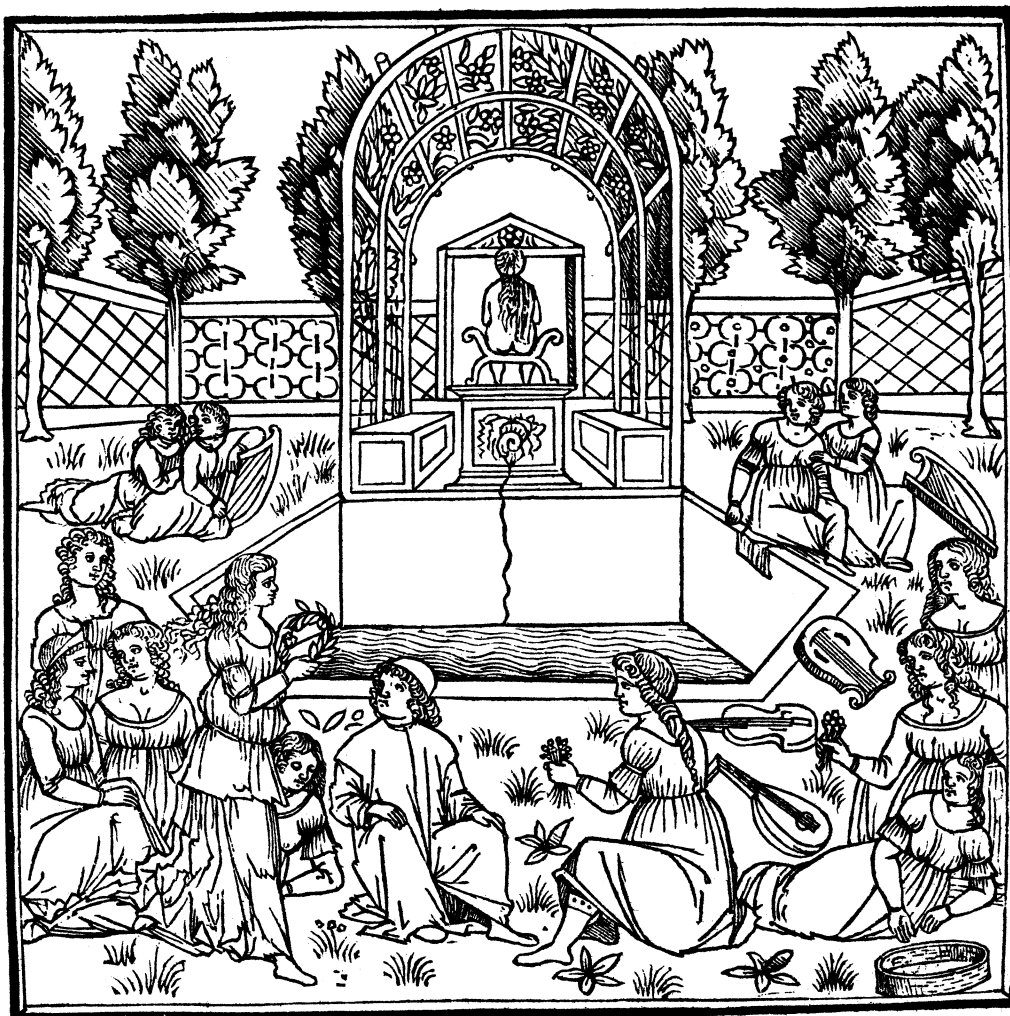
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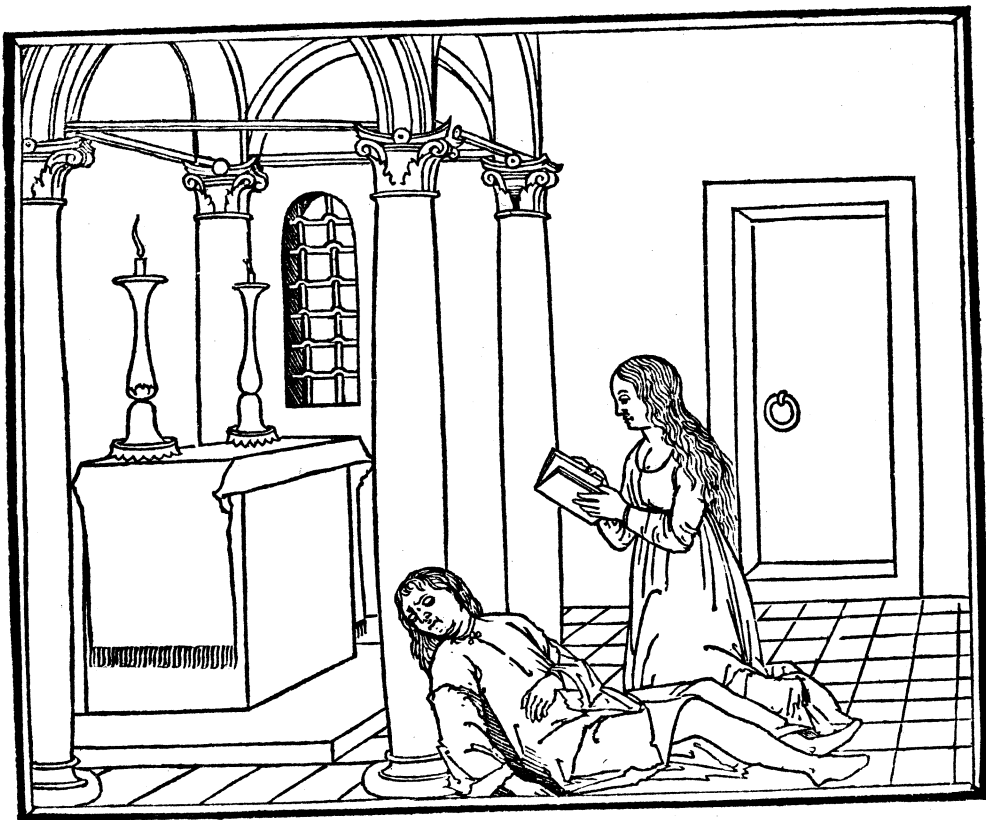




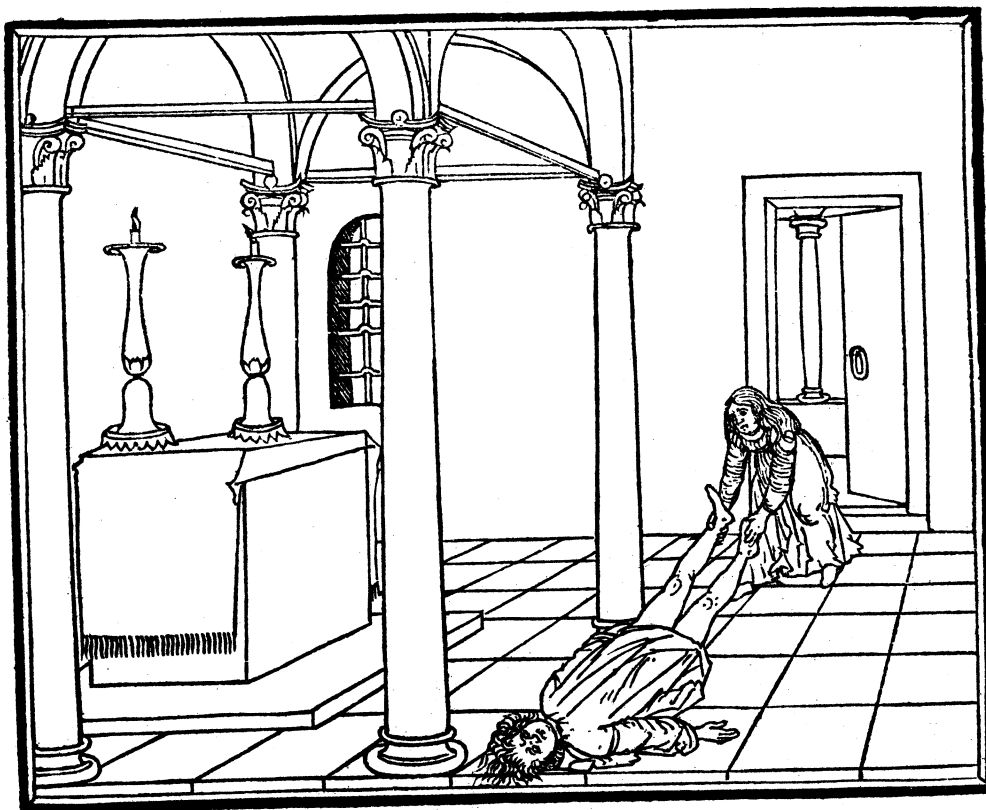




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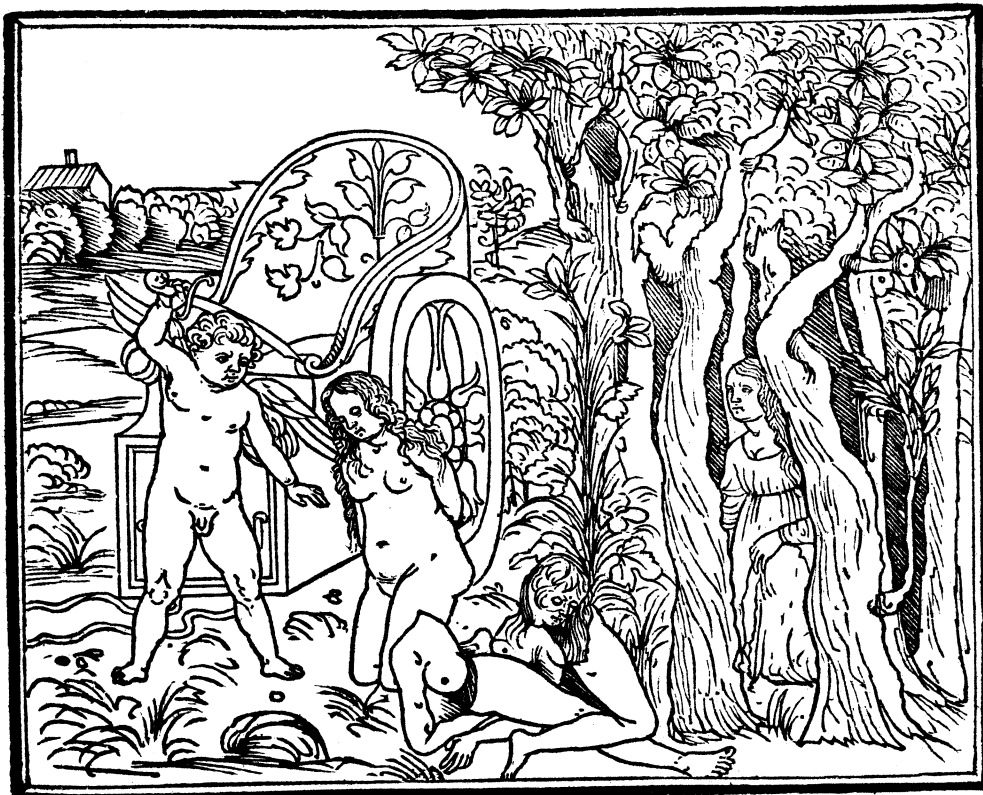


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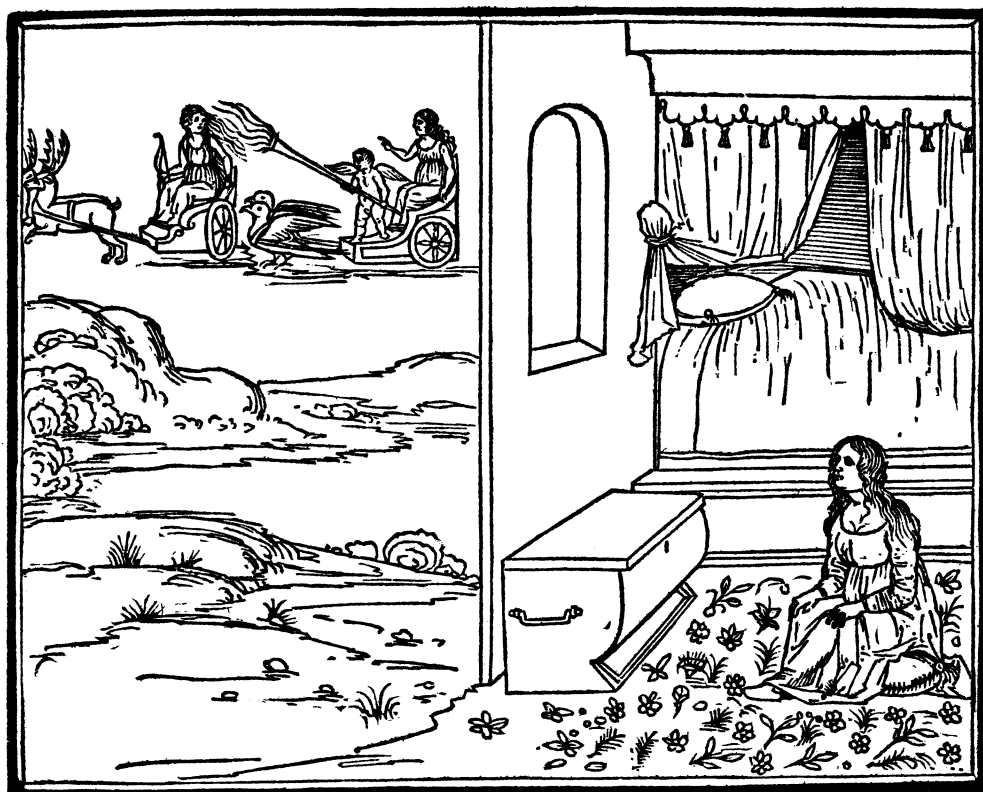


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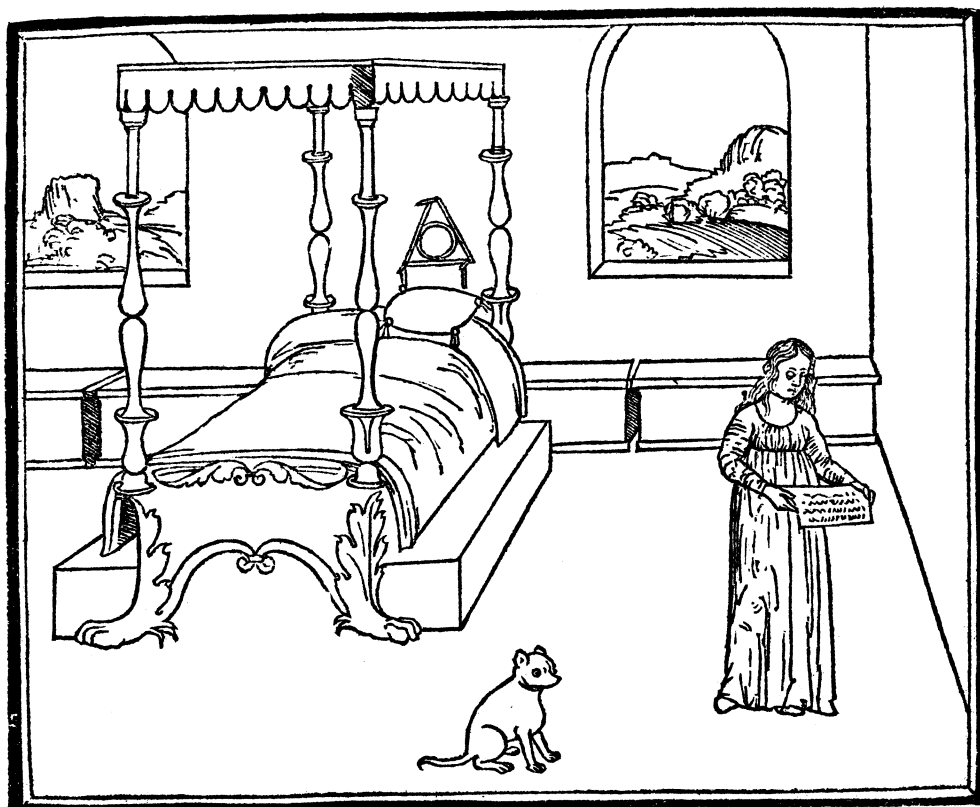




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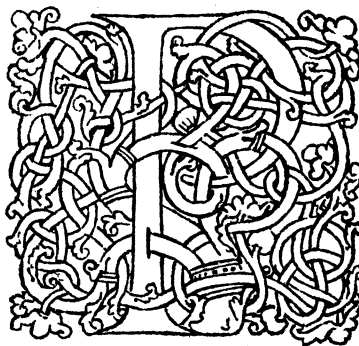
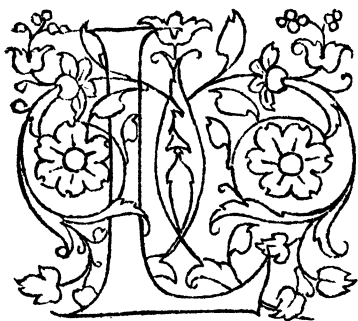
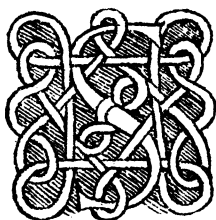
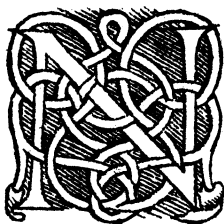
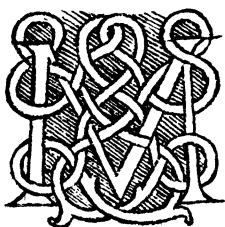
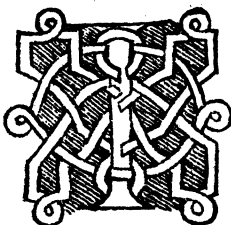
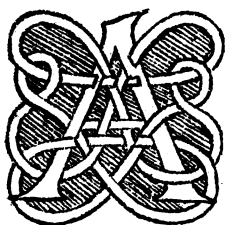




















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